APAC *of NEWS*

"We cut nature up, organize it into concepts, and ascribe significance as we do, largely because we are parties to an agreement to organize it in this way - an agreement that holds throughout our speech community and is codified in the patterns of our language."

B. L. Whorf, 1940

APAC *of* NEWS

Nº 22. November 1994

CONTENTS

ACTES APAC-ELT CONVENTION 1994 (Part-2)

*p. 1-32; s. separate index on page 12c.
(Pag. in colour)*

The British Council Section

Central Pages

FROM ME TO YOU

TITTLE-TATTLE

Time for a bit of gossip.

First:
We've heard that a good friend of ours, and an excellent former editor and collaborator of AoN in the first difficult but easy-going days, is living in Liverpool. Everyone who has met Elena Pavia, Helena in AVUI although she always signed her letters without an 'H', surely has the same warm feeling and the same thought: *'At last, she's done it!'*.
Elena has the knack of getting you involved in any enthusiastic plan, idea, talk or action she is also involved in. If you want proof just ask her former students. But there was a topic, actually it was *'The Topic'*, with which you had to step backwards and let her delight you with her incommensurate information and devotion to it. All who know her don't have to guess much. *The Topic* was: *The Beatles*, especially *John Lennon*.
She was a different person when talking about *John*, as if he was having breakfast with us every morning, and quite often I felt, as probably many others have, quite guilty not knowing more about him, or not *having made the acquaintance of John* any sooner.
Eventually, that's where she went, but I hadn't heard anything from her until last June. She sent me a postcard from Liverpool, telling me about her job, (she was working for a company which organizes trips around the city), and asking me to pass her address round to the people she had been in touch with. A difficult task, I should say. Especially as she was moving to a new address at the end of June.
Now I've found out through the press that the *philologist* Helena Pavia is conducting interviews from *The Cavern* for an American TV Production company on unknown anecdotes about *The Beatles*. She has been interviewed herself by an important Catalan radio broadcasting station. And one can't help smiling with satisfaction and tenderness. *She did it!* And probably she is in the seventh heaven. Sadly, *John* won't be in one of her programmes.

Second:
Jordi Mateu, our editor has got a job in California. He is willing to come back to **AoN** as soon as he is back in Barcelona. Our best wishes during his new American experience.

Third:
Margarita Ravera has also gone to California, another efficient *AoN'* collaborator. She applied for and got a job at the *Oficina de Educación del Consulado General de España* in Los Angeles. She is the *Directora* of an Educational Resource Centre. At her farewell party with some friends, deeply moved, and pretty sarcastic, she kept saying: *'...i tindré una secretària!...'*

Conclusion:
Do you want to become a famous interviewer, jump over the Channel or the Atlantic, be considered an "important person" within the *TEFL* world, publish your ideas, experiences and opinions, meet a warm team of editors, and work for a magazine with a strong basis? Join us. **AoN** will heartily welcome you. By the way, any kind of gossip, *from the horse's mouth*, will be appreciated.

Talking about more serious matters we have received a letter from the EOI's teachers explaining their position about their problems at the beginning of the year 1994-95. We want to support their reserves and claims. Read their letter and remember **AoN** is always open to publish any kind of information you consider important for the rest of **AoN'** readers.

A new section is to be found in the central pages of **AoN**. *The British Council, Institut Britànic de Barcelona* sponsors our magazine and will be publishing four pages in each issue. Without this sponsorship, and without that of the publishers who collaborate with us, we wouldn't probably be able to keep publishing the *Butlletí* on a regular basis.

Remember that the Elections for the new **JUNTA DIRECTIVA d'APAC** will be held in February during the **APAC ELT-CONVENTION 1995**. The endline for the presentation of Candidates is November 30th. Come and do something for the *Associació de Professors/es d'Anglès de Catalunya*. Remember that being a member of an association means feeling part of a group and that as a group we all contribute. This is quite different from expecting APAC to always give something to you. Many other members also want to receive many things from you.

Eva is taking over the burden of all the administrative work of **AoN**. Help her by sending a diskette with your collaborations. Remember not to include any marks (block, italic, underline, tabulators, etc.) within your text but the returns. Then send a good copy of the article with the format you wish it to be published in. Be especially careful with tables, graphics and images, and make sure they are of good quality and so easily reproduced.
APAC *of NEWS* more urgent needs are: teachers interested in reading *new TEFL* materials and writing a short impressionist review. Publishers are being very generous with their donations and we can't cope with the reading of the number of books we receive. Give us a call (phone 317 01 37) and volunteer. We'll be looking forward to hearing from you. Thanks a lot.

Yours,
José A. Martín

II PREMI JOHN McDOWELL

a la innovació i recerca en l'ensenyament de l'anglès
(llengua estrangera) i del català (LL1 i LL2).

Institucions col.laboradores (per ordre alfabètic).

I.   **APAC**. *Organització, coordinació i selecció dels treballs.*

II.   **Direcció General de Política Lingüística**. *Publicació dels treballs premiats*

III.   **Institut Britànic**. *Premi.*

IV.   **Universitat Autònoma**. *Premi.*

V.   **Universitat de Barcelona**. *Premi.*

Premis

I.   **Secció A**

     A.   Institut Britànic
             1.   *Viatge + curs d'estiu del British Council a Anglaterra*

II.   **Secció B**

     A.   Universitat de Barcelona
             1.   *Matrícula al Màster d'Ensenyament de Llengües Estrangeres o equivalent*

     B.   Universitat Autònoma
             1.   *Reducció en la matricula del Màster d'Ensenyament d'Anglès com a llengua estrangera*

III.   **Seccions A i B.**

     A.   *Mencions honorífiques.*

Publicació.

     Els treballs que tinguin un format adient, seran publicats per la Direcció General de Política Lingüística. S'estudiarà la publicació de les contribucions no premiades, però mereixedores de menció honorífica o amb un interés suficient. APAC es reserva el dret de publicar la resta de treballs presentats, si s'escau.

Bases.

1. *Premis.*

    Es donaran 3 premis:

    -1 corresponent a la Secció A

    -2 corresponents a la Secció B

    A més, es donaran mencions honorífiques, si s'escau.

2. *Candidats al premi.*

    Poden optar al premi

    a) professors de llengua catalana i anglesa de tots els nivells educatius que treballen habitualment a Catalunya, tant del sector oficial com del privat (nivells de primària, secundària, FP, escoles d'diomes, ensenyament d'adults, universitat);

    b) alumnes d'universitat que estiguin cursant el cicle superior.

    En el cas de professors estrangers, se'ls considerarà residents habituals amb dret a participar en el premi si porten un mínim de tres anys d'estada a Catalunya.

3. *Tipus de treball que poden optar al premi.*

    a. exposicions d'experiències pràctiques d'ensenyament de llengües.

    b. reculls de materials didàctics

    c. treballs o projectes de recerca.

    Es suggereix una extensió mínima de 20 pàgines mecanografiades a doble espai.

4. *Àrees de prioritat temàtica.*

    Sens excloure d'antuvi cap àrea d'interés ni cap contribució valuosa, es prioritzaran aquells treballs

    -de possible utilització transversal, és a dir, que continguin materials o tècniques aplicables tant al català com a l'anglès

    -relacionats amb el desenvolupament de l'autonomia en l'aprenentatge de llengua dins i fora de l'aula

    -relacionats amb l'ensenyament de llengua dins l'aula

    -relacionats amb la formació del professorat

    -que cobreixin aspectes transculturals i de contacte entre l'anglès i el català

    -relacionats amb perspectives supranacionals o europees d'ensenyament / aprenentatge de llengües

    -especialment adaptats al context del moment (p.e. Reforma)

5. *Jurat.*

    Estarà format per

    a. un representant de cadascuna de les institucions col.laboradores (Direcció General de Política Lingüística, Institut Britànic, Universitat Autònoma, Universitat de Barcelona).

    b. representants d'APAC (Associació de Professors d'Anglès de Catalunya), amb les funcions següents:

    1. El/la president/-a de l'Associació

    2. Un/-a secretari/-a del premi.

    3. 5 representants de nivell-sector:

    1 de primària

    1 de secundària

    1 d'ensenyaments professionals

    1 d'escoles d'idiomes i ensenyament d'adults

    1 d'universitat

    c. 2 professors de català dessignats per la Direcció General de Política Lingüística.

6. *Data de presentació dels treballs.*

    Per a aquesta primera convocatòria, la data límit de recepció serà el dia 23 d'Abril de 1995.

    Els treballs s'han d'enviar per correu ordinari a la seu d'APAC,

    Gran Via de les Corts Catalanes, 606, 4rt, 2a, E. 08007 - Barcelona

Fa anys vam tenir un somni.

Que els ensenyants d'anglès de Catalunya
ENS TROBÀVEM,TOTS,
sense distinció de nivells
-de l'ensenyant d'infants a pre-escolar al d'ensenyaments especialitzats d'adults i recerca-
-del d'Escola / Institut d'Idiomes, al d'escola Primària, Secundària, Form. Profess. i Universitat,
sense distinció d'àmbits -del públic al privat-,
sense distinció d'origen - nadius de qualsevol país de parla anglesa i no-nadius- .
QUE, JUNTS,
discutíem la nostra millora professional,
treballàvem en la nostra formació,
ens comunicàvem mitjançant una publicació periòdica,
ens ajudàvem en trobades anuals,
suggeríem línies d'actuació per a la millora de les llengües a casa nostra -especialment de l'anglès-,
amb polítiques autònomes i ben pensades
fora de colonialismes de cap mena.
QUE REBÍEM EL SUPORT TOTAL I INCONDICIONAL
de les nostres autoritats educatives -de nivell, de formació- i culturals,
de les institucions estrangeres lligades a l'ensenyament de l'anglès a Catalunya,
de les institucions i els professionals del llibre i altres publicacions.

Ara fa més de set anys ens vam reunir per fundar APAC.
Ara en fa sis que la junta actual, amb petits canvis, treballa per APAC.

Durant aquest temps s'han fet moltes coses: ens hem organitzat, hem realitzat trobades de formació, cursos i caps de setmana pedagògics arreu de Catalunya; premis didàctics, seminaris i Jornades, hem publicat més de vint números del nostre butlletí, hem col.laborat i donat suport a d'altres organitzacions, de formació i del món del llibre, hem recolzat aquells seminaris locals que ens ho han demanat, hem convidat conferenciants estrangers, hem dut la iniciativa en la constitució de la Federació Espanyola d'Associacions de Professors d'Anglès i en la creació del seu butlletí.

Encara no hi som tots, però creixem. No tenim representació nombrosa de tots els àmbits, però sí de molts. No tenim tots els suports desitjats, però sí alguns. No tenim veu arreu, però ja som escoltats. Hem passat junts una etapa. S'ha d'enfocar el futur.

Eleccions

Amb aquesta carta, vull despedir-me personalment de tots com a president d'APAC. És hora de sang nova. Ha estat un honor i un privilegi estar a la vostra disposició aquests sis anys i col.laborar amb els companys de la junta actual. En nom de tots ells/elles us dono les gràcies, com a socis i amics, pel vostre suport. És temps d'eleccions. Us/ens toca escollir nous representants per a dos anys - President/-a, Vice-President/-a, Secretari/-a, tresorer/-a i Vocals per a tasques diverses-. Comuniqueu durant el mes de novembre les vostres candidatures o la vostra voluntat de participar a la propera junta. Les publicarem tot seguit per poder fer l'elecció el proper mes de febrer, durant les Jornades d'APAC.

Cordialment,
Ramon Ribé

COLOMBIA: ESPAÑOL VERSUS INGLES
Anglicismos en la lengua

Por
Montserrat Riu i Canela
I.B. Les Corts

Los radiólogos españoles que asistieron al Annual Meeting de la Radiological Society of North America en Chicago (al que asisten anualmente unos 30.000 radiólogos de todo el mundo) la primera semana de diciembre del año pasado, se quedaron perplejos cuando oyeron estas palabras de su guía turístico:

"El aeropuerto de Chicago es el aeropuerto más traficado del mundo." La guía era americana, divorciada de un mexicano, y hablaba español con fluidez y soltura. Cuando los médicos españoles lanzaron una carcajada, la sorprendida fue ella. Hablábamos la misma lengua, pero no era igual. La palabra *tráfico* (en inglés *traffic*) significa lo mismo en ambas lenguas, pero el adjetivo inglés *traffic(k)-ed*, que se forma añadiendo la terminación *-ed*, en castellano no existe: *trafic-ado* (terminación de adjetivo). Lo acababa de inventar ella.

Tengo la impresión que los anglicismos en la lengua castellana (llamada español para denominar la lengua hablada en Latinoamérica) se han ido produciendo de la misma manera: han sido creados por personas bilingües al aplicar a la lengua de los descubridores de América la forma de construir del inglés, dando no sólo sustantivos nuevos, sino también múltiples combinaciones de verbos y adjetivos.

	Nombre	Verbo	Adjetivo
Inglés	park/parking	to park	parked
Español de Colombia	parqueadero	parquear	parqueado
Castellano	aparcamiento	aparcar	aparcado

Una estancia de una semana en Colombia sirve para comparar la lengua de este país con el castellano hablado en España y con el inglés americano.

Aunque evidentemente el vocabulario y las estructuras principales de la lengua castellana son las mismas, observamos una forma distinta de decir ciertas cosas y ciertas construcciones.

Los libros de texto, la lengua escrita especializada y los informes técnicos están escritos en un castellano prácticamente igual al de España en su estructura, con alguna ligera variación de vocabulario.

Es el lenguaje utilizado por los medios de comunicación (prensa, radio, televisión), el lenguaje de la publicidad, de las agencias de viajes, la lengua de la calle la que está salpicada constantemente por vocabulario y estructuras anglosajonas, muy fáciles de entender si se sabe inglés y se busca su equivalente en este idioma, pero sin sentido para un español que llega como viajero.

Vamos a hacer unas comparaciones entre las lenguas habladas en estos tres países: España, Colombia y USA.

Castellano	Español de Colombia	Inglés USA
En el aeropuerto:		
Tarjeta de embarque	Pasabordos	Passboards
Reservas	Reservaciones	Reservations
Alquilar un coche	Rentar un carro	To rent a car
Automóvil	Carro	Car
No funciona	Fuera de servicio	Out of order
Acontecimientos	Eventos	Events
Voy a aparcar	Voy a parquear	I'm going to park
Por favor, espere	Favor esperar	Please wait
Por favor, no fumar	Favor de no fumar	Please don't smoke

Estancia de un mes en Cali	Estadío de un mes en Cali	A stay of a month in Cali
Billete de ida y vuelta	Tiquete de ida y regreso	Round trip ticket

En el restaurant:

Macedonia	Ensalada de frutas	Fruit salad
Fresas con nata	Fresas con crema	Strawberries with cream
Bocadillos	Sanduches	Sandwhiches
¿Ha pedido ya?	¿Ya ordenó?	Have you ordered yet?

Tiendas y servicios:

Farmacia	Droguería	Drugstore
El teleférico a Montserrat funciona los sábados y domingos	El teleférico a Montserrat opera los sábados y domingos	The cable car to Montserrat works on weekends

En la casa:

Tubería del gas	Pipa del gas	Gas pipe
Conservar en el congelador	Mantener congelado	Keep frozen
Cortar por aquí	Rompa aquí	Tear here
Alquiler o venta	Arriendo o compra	To rent or to buy

Lenguaje de los medios de comunicación: prensa, radio, tv.

Se informa que se produjeron 7 muertes	7 muertes fueron reportadas	7 deaths were reported
Artículo	Reporte informativo	Report
Las sesiones debían inaugurarse mañana a las 5 de la tarde	"Sesiones debían inaugurarse mañana a las 5 p.m" (El Tiempo, Bogotá)	
Unos senadores proponen a Clinton que los militares vigilen la frontera	"Militares para vigilar la frontera sur de EU proponen a Clinton" (El Heraldo de México)	

sur de EEUU

Los palestinos deportados carecen de agua, víveres y medicinas	"De agua, víveres y medicinas carecen palestinos deportados" (El Universal, Caracas)

"Chinese explosions kill 70, officials ask Hong Kong for help" (Cancun News, Mex)

Deportes:

Nadar con lentes tubo y aletas para observar el fondo marino	Snorkelar	Snorkel

Otros:

Listín de teléfonos	Directorio telefónico	Telephone directory

Medidas:

3.8 litros	1 galón	1 gallon
0.47 litros	1 pinta	1 pint
28.35 gramos	1 onza	1 ounce
0.45 Kg.	1 libra	1 lb.

Como conclusión podemos decir que los cambios en la estructura y vocabulario del español y la formación de nuevas palabras es una influencia que viene del norte del continente americano donde se habla inglés.

Las causas han sido el comercio y la tecnología. Las máquinas se han mandado al centro y sur de América funcionando en inglés. Para la traducción de las instrucciones de las máquinas se ha buscado la palabra latina más próxima al inglés (que tiene un 55% de palabras que vienen del latín, según mis profesores de Glassboro State College) si es que existía. Si no existía se ha buscado una palabra con raíz latina y se le ha añadido la terminación usual del castellano para adjetivos, verbos, etc. Y así han aparecido palabras nuevas.

Inglés   bus stop
Español de Colombia   paradero de autobús
Castellano   parada de autobús

O bien se ha aceptado la palabra anglosajona y ha sido introducida como vocabulario utilizado con toda naturalidad.

Inglés   gas pipe
Español de Colombia   pipa de gas
Castellano   tubería de gas

El habla de los puertorriqueños que viven en Nueva York ha sufrido otro fenómeno llegando a constituir lo que se llama SPANGLISH (español e inglés mezclados). Consiste en hablar en español usando palabras inglesas que sustituyen a las propiamente castellanas.

Castellano	Spanglish	Inglés
el tejado	el rufo	the roof
las tuberías	las pipas	the pipes
el fontanero	el plomero	the plumber
el coche	el carro	the car
el fregadero	el sink	the sink
el jardín de la casa	la yarda	the yard
el paro, sin trabajo	el lay-off	the lay-off
Limpiar la alfombra con el aspirador	Vacumar la carpeta	To vacuum the carpet
Te llamaré más tarde	Te llamo p'atrás	I'll call you back
La ventana está rota	La window está broken	The window is broken
Sacar un 8 en Matemáticas	Mi hijo quitó un 8	He got an 8

La lengua española hablada en Hispanoamérica está sufriendo un cambio muy profundo que afecta a la construcción de la frase y al vocabulario. Está existiendo ya un doble lenguaje para decir lo mismo: el castellano de España y el español de Latinoamérica.

Es la misma problemática que ha surgido con el inglés del Reino Unido y el inglés de los Estados Unidos de América. ¿Cuál va a prevalecer? Al hablar con lingüistas británicos, algunos dicen: "We are all in the same boat". Habrá que optar por el camino del medio.

Los "anglicismos" dentro de la lengua hispanoamericana se van introduciendo en España por los rápidos avances de los medios de comunicación. El vocabulario de los deportes es el primero que penetra. Y así sucesivamente con el vocabulario periodístico.

¿Qué futuro le espera al castellano? Duro trabajo para la Real Academia Española de la Lengua.

Montserrat Riu i Canela es Catedrática del Institut LES CORTS y Master of Arts por Glassboro State .

OUR INTERVIEWS

Michael Mc Carthy was one of the guest speakers at last year's **APAC-ELT Convention.**

Dra. Isabel Marsà interviewed him-

I: After reading the book <u>Discourse Analysis for Language Teachers,</u> which is one of the clearest books in Discourse Analysis where you describe what the state of the art is, do you really think that we can already start talking about Discourse Analysis as a usual perspective, or is it still a restricted field?

M: Well, my opinion is that we need to make a very significant bridge between Discourse Analysis and how most language teachers view language. The problem is this: that most language teachers view the analysis of language as the analysis of things like grammar, vocabulary and pronunciation. And what we need more than anything to make it a sort of normal description is to find a relationship between grammar and discourse; and between, say, phonology and discourse. If we can make those links, then I think it becomes a usable, normal description of the language.

At the moment I think it is still a little bit programmatic. It is programmatic because it is fascinating; people are attracted by it and they can see all sorts of possibilities. But it is still programmatic because it lacks the rigorous and systematic description which we have, for example, in grammar. So, for example, we can have complete grammars of English, such as Quirk -a very good grammar of English language- which comprehensibly describes the grammar of English. We have no book yet which comprehensibly describes English discourse. We just have little bits from here and there: a little bit of conversation analysis, a little bit of pragmatics, a little bit of speech act theory and so on. So my answer is that -speaking as an applied linguist, speaking as a language teacher- we are still at a programmatic stage. We need more research, we need more description of different types of discourse, Discourse analysts have concentrated on a small number of types, like narrative, like arguments, like informal casual conversation. But there are so many different types of discourse that could be studied.

I: Could that be a problem? The fact that some people now feel -well, apart from the fact that

some people now feel that it is fashionable to do discourse analysis- that <u>everything</u> could be included in discourse analysis?

M: Well I think this is, yes, this is of course one of the problems that the more you look at natural spoken and written discourse, the more you start to see links with virtually or potentially everything. So, at the moment, my greatest interest is to link grammatical structures with discourse phenomena. That is a very recent interest of mine. Before that, I was interested all the time in linking vocabulary within the discourse level. I think there is a danger that people will go running around like headless chickens in all directions, and that we will ignore the fact that the centre, you know, the core is rather weak. But I do think that it is a direction for the future, because you can't change the emphasis from teaching the written language to teaching the spoken language without looking at discourse analysis.

The principles of teaching the written language were elaborated over centuries and centuries and descend from, in the case of English, descend from eighteenth century grammatical models, and so on, and it is only in the 1970s and 1980s that we have started to teach all about the spoken language. So, you know, you need a different model when you start to teach the spoken language, so I think we will continue to want to know more about discourse analysis for as long as we are concerned with teaching the spoken language we need to look at natural, spontaneous language in order to elaborate a model for the description of spoken language. Even the books which claim to teach the spoken language are still very often based on models of the written language.

I: There is another question that I wanted to ask you. In your book you present some activities or some exercises related to the perspective of discourse analysis on some particular aspects of language. Have you already got some results, some practical results from somebody applying these techniques?

Yes, that's right, yes. I am fortunate in that I have some very good research students and I also have some colleagues in my centre where I am director in Nottingham who have tried directly to apply these things with success in some cases and with less success in others. Particularly, I think, in the case of the centre where I am director we have had great success in understanding the kind of

grammatical problems that student writers have in English. And when I say grammatical I mean grammatical with regard to relationships across sentences; for instance reference, long distance reference, problems in ellipsis, etc. we have had some success and we now, I think, can teach those things better. There are other areas of discourse analysis which we would like to apply but we perhaps are not ready to immediately translate them into practicalities. For example, if you study learners or narratives and they are deficient in certain respects and you can see the ways in which they are deficient -usually because they lack what William Labov calls Evaluation- but knowing how you can approach the task of teaching the learner to create narratives with evaluation is something I don't have any easier answers to. The purpose in my book was more to provoke people think a bit about the problems, not to give them answers to them.

I: Well, I think that is a nice way to find solutions to problems...

M: Yes, to provoke other people think about them. I rather hope that researchers and perhaps the new generation of language teachers and researchers who are not so tied to the traditional linguistic models and to the traditional approaches might explore and investigate the possibilities of using applied linguistics. I think it is a very exciting time that we are in language teaching in this respect. We are, I think we would all agree, we are at a point in the history of language teaching where we feel it is time for a new direction, time for a change, just as we did in the late 1960s and early 70s, we thought it was time for a new direction, time for a change, a time we had to do different sorts of things. I think we are ready now for more change and the change I hope will be in the direction of incorporating the insights of discourse analysis. I think it needs a different style of teaching, you know, description and methodology are directly connected, I think. If your description is a discourse-based one I think you have to depart from the traditional methodology of presentation: practice language functions, or language awareness, cultural awareness, problems solving activities, task-based activies in order to generate the kind of language that your description suggests.

I: Is there any other clarifying book coming forth?

M: Well, yes. I mean now that you give me the opportunity to advertise...Well, my colleague and I,

Ronald Carter, have a book which is coming out in September of this year, September or October, called *Language as Discourse. Perspectives for Language Teaching* and Longman is its publisher and it is going to be published in the Applied Linguistic series edited by Christopher Kendlin. Carter and I already have a book in that series called *Vocabulary and Language Teaching*, so we hope to continue collaboration with this book now. So that is coming out in September or October and I hope that will take a little bit further what I said in my Cambridge boo, the things that I looked at. And then, in addition, I am working at the moment on something connected with grammar and discourse analysis, again with my colleague Ronald Carter and another colleague at the University of Nottingham, a new, very new researcher called Rebecca Hughes, the three of us together. We hope we will be able to publish something which will make that bridge between grammar and discourse analysis.

I: We are looking forward to reading all this material. Thank you very much.

M:Thank you.

COMUNICAT DE LA COMISSIÓ DE PREMSA DEL CLAUSTRE DE L'ESCOLA OFICIAL D'IDIOMES DE BARCELONA-DRASSANES

El Claustre de professors de l'EOI de Barcelona Drassanes ha manifestat la seva oposició a mesures recents del Departament d'Ensenyament. D'entre aquestes mesures, les que han despertat el rebuig unànime del Claustre de professors són la reducció de plantilla de català i espanyol per a estrangers, la disminució d'hores de dedicació del professorat al Centre d'Autoaprenentatge i la implantació per decisió unilateral del curs **That's English**, com a curs d'ensenyament a distància.

Pel que fa a la reducció de professors de català i espanyol per a estrangers, el Claustre considera inconcebible que davant una demanda de cursos d'aquests idiomes molt superior a l'oferta que es pot donar (el darrer curs només es van poder atendre un 30% de sol.licituds per a català i menys d'un 20% de sol.licituds per a cursos d'espanyol per a estrangers), no tan sols no s'augmenti la plantilla de professors per a aquests idiomes, sinó que es decideixi prescindir d'un professor de cada un d'aquests departaments, especialment si es té en compte que l'EOI de Barcelona-Drassanes és l'única Escola Oficial de Catalunya que imparteix aquestes llengües, a pesar que la LOGSE prescriu que des de les EOI es fomenti especialment l'estudi de les llengües cooficials de l'Estat.

També ha despertat la indignació del Claustre la imposició d'una Circular que no només suposa la reducció d'un 75% de l'horari del professorat destinat al Centre d'Autoaprenentatge (un per idioma), sinó que també suposa canvis substancials en el projecte original. El contingut d'aquest document ha posat de manifest el desconeixement que té l'administració del funcionament d'un Centre que ha atès satisfactòriament un gran nombre de usuaris en els darrers tres anys.

La Circular, que desnaturalitza un servei concebut com a alternativa per a l'alumnat que no pot assistir regularment a classe, apareix precisament quan el mateix Departament d'Ensenyament vol homologar la certificació obtinguda mitjançant un curs d'anglès a distància (**That's English**) a l'ensenyament oficial d'idiomes, sense que s'hagi contrastat la seva programació ni els criteris d'avaluació amb els que són actualment vigents a les EOI de Catalunya.

Davant d'aquests fets, el professorat de l'Escola Oficial d'Idiomes de Barcelona-Drassanes ha decidit emprendre un seguit de mesures de protesta, entre les quals es preveu una vaga a l'inici del curs.

DARRERA HORA

Ens hem assabentat que les nostres companyes i col.laboradores d'APAC of NEWS Mª José Lobo i Pepita Subirà han estat guardonades amb un dels premis de The E.S.U. DUKE OF EDINBURG ENGLISH BOOK COMPETITION 1994, pel seu llibre de text.

Des d'aquestes pàgines voldríem afegir-nos a la seva alegria i donar-lis la nostra enhorabona.

Una de les seves preocupacions eren quina pamela i quins guants haurien de dur a la cerimònia de lliurament a Buckinham Palace. Nosaltres estem segurs que la seva elecció serà la més adient.

Moltes abraçades.

AoN

HOW TO BE A BORING TEACHER

By
Luke Prodromou

Luke Prodromou is a teacher and teacher trainer with the British Council in Greece. He has been boring students and fellow teachers since 1973, although he has also spent many a summer inflicting boredom on students at Pilgrims, Bell School and the Edinburgh University IALS. He is the author./coauthor of : ESP Medicine (Prentice Ball); Bits and Pieces, EFL Sketches (Collins, 1985); Are You Ready ? (Off-beat FCE Practice Material, Burlington Books); The Burlington First Certificate Course; the Burlington D/Internediate Book; he has also written Mixed Ability Classes (Macmillan). He has published articles in ELTJ, SYSTEM, PET, MET and FORUM.

Introduction

I have been boring students for many years. I feel I know a thing or two about how to Induce sleep in EFL classrooms, so when APAC invited me to deliver the annual lecture in BTM (Boring Teaching Methodology) I could not decline the offer.

Before I begin, I would like to acknowledge the influence of some of the Greatest Bores of our Time (BTMs for short) on my work.

When I was just 'starting out' (Coles and Lord, 1975) on my distinguished career in classroom boredom (CB) I attended a conference lecture which was to have a formative influence on my thinking. I had fallen under the spell of one of the greatest of ELT gurus, an oriental gentleman who had written many scintillating monographs on innovative ways of teaching English task-based, learner-centred and, of course, truly communicative. I therefore looked forward to seeing my hero, my role model, in the flesh, in his three-dimensional glory. Indeed I did. To put it more precisely, I saw myself in the top of his head. Let me explain.

Socrates : Why did the bald-man put his head out of the window?'
Student : I know one thing; I know nothing

Socrates : Then I'll tell you : to get some fresh air.

When my guru got up to speak (to a packed auditorium of 300 hundred people) he went over to the lectern, gripped the sides of it as if hanging on to a sinking ship, opened his text to the first page, put his head down and began to read.

For one hour we got a panoramic view of the top of his head, which had, over the years, shed a great deal of its natural covering. Indeed the dome was now so shiny and bare the audience could see their reflection in it, as clearly as if it were a mirror; as Shakespeare said :

"The aim of all ELT lectures is and always was, as it were, to hold a mirror up to the teaching profession' (*Hamlet Act 2* sc i).

Thus my guru droned on for sixty minutes, reading out every word in the same delightful monotone. He even included punctuation (!) in his reading aloud (commas, exclamation marks, open brackets, close brackets, scholarly references, dates of publication, footnotes).

First steps

As a result of this 'epiphany' (James Joyce, 1903) I was determined to become a fully fledged BTM (Boring Teaching Methodologist) myself. When I was let loose on the classroom I was keen to apply what I had learnt about this latest ELT method (BTI). I taught unforgettable textbook lessons on: Electric Irons (which most of them would not use for years to come), Harrods (which most of them would never shop in) , The English Channel (which most of them would never cross) , English car registration (which none of them would ever need) , American and British soap operas (most of which they would never see), Cambridge (which most of them would never visit), Golf Balls (which most of them would never play with), expensive flats in London's Barbican (which none of them would ever live in), Alarm Clocks (which none of them wanted to read about), Radio 4 (in Britain, which they would never listen to), Films (in London); The (London) Underground, UK Railway Stations, Office Furniture and Dishwashers. My

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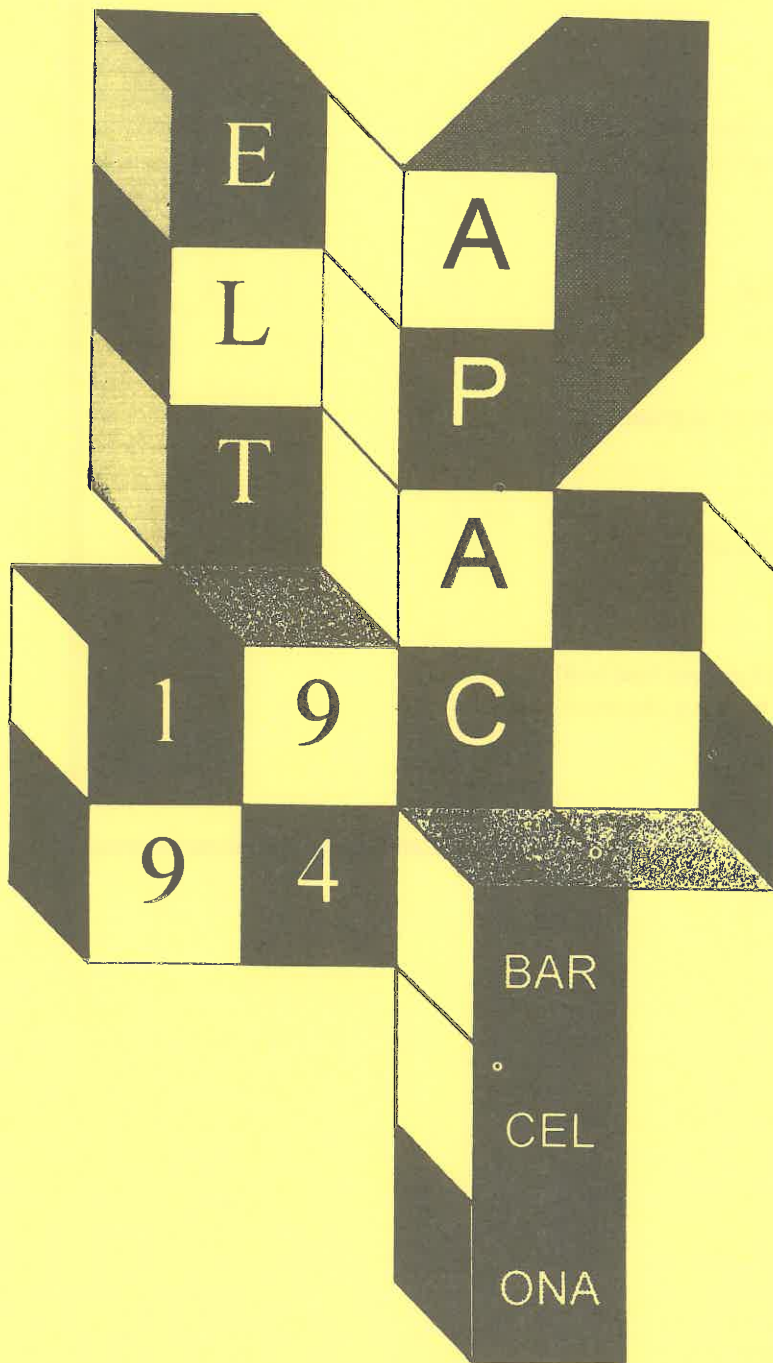
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CONTENTS

A BILINGUAL EDUCATIONAL EXPERIENCE IN LOS ANGELES: ITS USEFULNESS TO APPLY TO THE SPANISH "REFORMA"

By
Ana María Martínez Mongay
Instituto "Torre Basoko", Pamplona

Introduction

This paper deals with the experience that a group of Spanish teachers had working during the school year 91-92 in Public Elementary Schools in Los Angeles, California.

Due to the great variety of races, cultures and languages in this part of the United States, -especially by the massive immigration of people from South America-, these schools have a population of Hispanic and Afro-american students in districts with a very low standard of living. Since American laws protect diversity and bilingualism, the Educational Board in California needs bilingual teachers, -Spanish-English-, in its School District.

For this reason, an International Cooperation Program exists between the Goverment of California and the Spanish "Ministerio de Educación y Ciencia". How to enrol in this program, in addition to a brief history of Bilingual Education and its different programs in U.S.A., will constitute the first part of this report.

Secondly, as the main part of the paper, we will describe the experience of teaching in a Public Elementary School in Los Angeles, with students that belong to socially discriminated groups in the complex, and for us new, American Educational System. Above all, we will point out the organisation and the teaching methods of languages in these schools.

Finally, the last part, which might prove the most useful for our work in the different communities of the Spanish State. Comparing the new

> **...our main objectives in this paper are to show the importance and interest of this bilingual educational experience, not only because of its human aspects, but also because of its usefulness at this moment of change and renovation in our Educational System**

Spanish Educational System and the American Educational System we will see the similarities between them. So, with our recent knowledge during the school year 92-93 in a Public Secondary Teaching Centre in Pamplona, we might say that it is possible and advisable to use some of the American methods of learning languages to teach Spanish Language and Literature with really good results.

In conclusion, our main objectives in this paper are to show the importance and interest of this bilingual educational experience, not only because of its human aspects, but also because of its usefulness at this moment of change and renovation in our Educational System.

1. The Bilingual Program in California

1.1. How to apply

First of all, we would like to give you some information about how to enrol in this Bilingual Program. It belongs to an agreement between the Department of Education in California and the Spanish "Ministerio de Educación y Ciencia".

This agreement was made eight years ago because the State of California needed teachers who could speak Spanish and English. Many of the American teachers hardly speak Spanish and among the Chicano population it is not frequent that they reach

University and become teachers. So, they had problems in educating Hispanic children that had to be in school by law, in a country that protects the mother tongues of their citizens (at least in theory). For these reasons, they recruited teachers from Mexico and Spain and begun to promote among their employees the learning of the Spanish language.

Since this Agreement was made, a process of selection takes place every year in Madrid to. send teachers who can speak fluently both languages, Spanish and English, to different places in California. It is announced in the B.O.E. approximately in March. They ask for thirty or forty people every year. Applicants have to send their curricula vitae. This is the first step to selection. Then, the selected people have to go to Madrid to take an exam in English language. If they pass it, they have to be interviewed by a panel of three who belong to the Department of Education in California.

Depending on which place you have chosen to go (Los Angeles, Culver City, Bakersfield, Pasadena, Palm Springs, Paramount, etc.) you are going to be interviewed by different people, because each district has its own administration.

Once you have passed this last step, -the most difficult one-, you are selected as a bilingual teacher in California. From this moment, you have to face up not only to the problems derived from working in a country with a different culture, but also to the complexity of the Bilingual Educational System in the United States.

1.2. The bilingual educational system in the United States: definition and brief history

The goal of Bilingual Education in the United States is the full immersion of Hispanic students -who have recently come from Mexico, El Salvador, Nicaragua, Guatemala... most of the times illegally, or who are descendants of Hispanic families- in the first grades in the Spanish language, their mother-tongue, and the progressive acquisition of English till it becomes the only language of education. So,

> **The goal of Bilingual Education in the United States is the full immersion of Hispanic students (...) in the first grades in the Spanish language, their mother-tongue, and the progressive acquisition of English till it becomes the only language of education**

logically Spanish teachers are going to teach, even if they are graduates, in Primary Schools where they really need bilinguals.

American laws have been protecting language minority children since 1960, because they "needed some manner of special assistance if they were to have an opportunity to succeed in school." (1). This belief is based on the document entitled Eleven Point Rational for Bilingual Program and which is learned by bilingual teachers in California. As Dr.Eleanor Thonis explains:

"1. Learning of the Primary language takes place in the intimacy of the family and carries with it feelings, emotions,

memories which become part of the self- (Ego, self concept, self esteem).

2. Acceptance and value of the pupils' primary language nurtures feelings of acceptance and valuing of self and family.

3. Human beings learn to listen and to speak before they learn to read and write. There is a natural order of language learning-listening, speaking, reading, writing.

.4 It makes sense to read first the language which has been mastered in its oral form.

5. There is an important relation between oral language and written language for print depends for existence upon the prior existence of speech.

6. Learning to read and write in Spanish makes full use of the mastery of sound and structure of the native language which Spanish speaker possess. Conversely, the introduction of the written form of a second language demands unrealistically that the learner respond to sounds and structures not sufficiently controlled in the oral form

7. The use and the refinement of one's primary language opens up the content areas immediately i.e., maths., science, social studies, literature and all other aspects of the curriculum.

8. A broad base of oral language should support any writing system, if both oral and written proficiency are your educational goals.

9. There are many possibilities for positive transfer later to the reading of English after reading is achieved in Spanish: (1) The

commonalities of the reading process and (2) the attitude of the reader who is successful

10. In today's world there is a tremendous need to encourage literacy and language proficiency in many languages. Many of the linguists of tomorrow are in our classrooms today. Out with monolingual isolation

11 The cognitive power (intelligence) of the individual appears to be enhanced by the well-developed vernacular to support his thinking (inner language)."

(2)

Michael Genzuk, Adjunct Faculty Bilingual Teacher Training Centre, from Califiornia State University, points out the same idea:

" Children who are linguistically and culturally different have been expected to acquire a new language system and master the scope and sequence of the typical school curriculum at the same pace and with the same ease as the native speakers of English. This unrealistic expectation has led to frustration, confusion, and trauma for many language minority students and parents."

(3)

Genzuk goes on talking about the revival of Bilingual Education since 1960 to present, although the history of Bilingual Schooling in U.S.A. is not new at all, as we can see in the follow scheme:

Bilingual Schooling in the United States:

The history of bilingual schooling in North America divides itself into four periods:

1550 to 1815: Bilingual education for religious instruction and conversion.

1816 to 1887: Bilingual education for public school instruction and preservation of native languages.

1880 to 1960: Abatement of bilingual education for religious and public school instruction.

1960 to present: Revival of bilingual education for public school instruction.(4)

With the exception of Navajo, taught along with English in one school, the two languages concerned are Spanish and English. Approximately ninety per cent of Bilingual Education Assistance proposals submitted in recent years involved these two languages.

These programs exist nation-wide, although they have been created and applied in Bilingual areas. For instance, the Eastman Curriculum Design Project was made in Los Angeles, and it has received world-wide attention for language-minority student progress. This plan can be described as an organized program of instruction in which participating pupils receive instruction in and through English and the primary language of the LEP (Low English Proficiency) students. Its purpose is to increase the overall academic achievement and English language proficiency of the pupils and to develop the LEP students' primary language skills. The Programmatic Requirements and the Classroom Composition are:

"Each LEP student must receive daily English language development.

Each LEP student must receive instruction designed to develop the pupil's primary language, including reading and writing appropiate to the pupil's developmental level.

Each LEP student must receive other selected subjects taught in the primary language.

Each participating FEP student and student whose primary language is English must be offered instruction in the primary language of the LEP students, including speaking, understanding, and reading and writing appropriate to the pupil's developmental level.

All pupils shall be provided structured activities which promote a positive self-image and crosscultural understanding.

Where mathematically possible, no more than two-thirds nor less than one third of the pupils shall be LEP in each classroom. Other pupils participating shall be FEP or pupils whose primary language is English.

In each classroom, LEP students shall have the same primary language.

The average performance level of the FEP students and students whose primary language is English should be at the average perfomance level of the respective grade in the district wherever possible." (5)

Parents have the choice of withdrawing the pupils from a Bilingual Program. They also have the right of visiting the program. Concerning teacher's profile the principal teachers providing instruction are bilingual crosscultural teachers as defined in the Education Code

Section. Teachers who are not bilingual crosscultural teachers may team teach with credentialled bilingual crosscultural teachers.

This is ,in theory, the Bilingual Program in California. What happened in our actual experience teaching there, what were our problems and limitations are going to be explained in the following part of this paper.

2. The experience of teaching in L.A.

2.1. School and classroom organization in public elementary schools (from kinder to sixth grade)

As described before, Bilingual Education in California is very complicated. It is more so if you are a teacher from a different country who is not used to dealing with two races (Black and Hispanic students) and two languages (English and Spanish). Besides, these two ethnic groups are socially discriminated and their standard of living is very low.

Therefore, our schools were located in the poorest and most dangerous parts of the city of Los Angeles. Traditionally, the Hispanic population used to live in East L.A. But after years and years of immigration, this population was growing and spreading to different areas in the city. So, they went to live in the South of downtown, where the inhabitants were mostly Afroamerican. For this reason, they had to begin to share the same streets, (which is culturally impossible for them, as their gangs show) and not only the

same schools, but also the same classrooms.

This became a difficulty for us as Spanish teachers there. We had, most of the time, groups with Spanish speakers, English speakers and also some of them who could speak both languages. We solved the problem by grouping them. Besides, we had a Teacher Assistant to help us in our lessons. They were not usually graduates, so their aid was frequently limited. They had to be bilingual too, although American Education contemplates different models of Teaching Staff and classroom organization. The model in which I was working and the method used to teach is explained as follows:

Bilingual Teacher and Bilingual Aide.

"In a program utilizing this staff model, both the teacher and the aide must be fully bilingual.(...)
(..) D. Language dominant Grouping- In this method the child receives instruction in his dominant language. Since both aide and teacher are bilingual, division of groups could be done on ability or language and can be alternated.
For example: the teacher may do English Reading I, Spanish Reading II, Spanish Social Studies, Math II and the aide may do English Reading II, Spanish Reading I, English Social Studies, Math I and SSL or SLS. The teacher can alternate

> **...it is possible and advisable to use some of the American methods of learning languages to teach Spanish Language and Literature with really good results**

so that specific groups do not become "locked" to the aide.
Another approach could be for the teacher to do all the initial teaching and the aide do all reinforcement of concepts, paper work, and a language such as SLS (Spanish Language Skills).
The advantage of this approach is that children receive instruction in the language they understand better. Hopefully, they will also receive much of their initial instruction by a certified teacher. This method allows for greater versatility for all concerned." (6)

Nevertheless, and once again, this is only the theory. Our practical experience was different. For instance, the Aides remained in the classroom only for two hours a day and many times they had poor preparation for teaching and were culturally limited. So, we had to use the Translation Method or the Concurrent Method; in other words, the use of Spanish simultaneously with English for the presentation of concepts. This kind of teaching became really hard and tiring. In addition to this, the grouping system produced a great deal of work, because the teacher had to prepare different activities for each group and level of learning. To make things worse, not all the students with the same language had the same skills and we had to group them by levels of knowledge or ability in the different subjects.

Of course, this complicated organization of the classroom has something to do with the concepts of "diversity" and "multicultural education", that we are using so much nowadays in our own country. American Education has been working with these ideas for a long time and what I have explained above

could be one possible solution to these problems in the classroom.

Connected with the problem of "diversity", another difficulty that is going to appear in our new educational system is the integration of handicapped students in regular schools. We worked with some of these special cases in Los Angeles. There, the students of this kind are integrated in Public Schools and they join the lessons with the rest of the students. As they need special aid, they are assisted by a professional for two hours in which they leave the classroom each day. There are also reduced groups of pupils who are severely handicapped who remain the whole day with a teacher of Special Education in a different classroom. Concerning these cases and being realistic, we can say that they are only integrated in the buildings of public schools, but not really in the same system with the other students. Perhaps there is no other possible solution to this controvertive problem of integration.

In addition to this, schools also have a team of psychologists to test students with problems and orientate them. When the teachers think that one of their pupils needs to visit the psychologist, they have to fill in many forms. The administrative process is so long that you will possibly give it up because, many times, the student has overcome the problem alone or with the teacher's help. The psychologist of my school never had time to talk to any of my pupils, even if I filled in several forms.

Bureaucracy is present in many forms in American schools. It is supposed that this organization is efficient, altough many times it is extremely confusing to those

seeking assistance. Teachers are working in a really strict system, in which "improvisation" is an unknown word. The whole day is absolutely scheduled and a standarized notebook called "lesson plan" must be opened each day on the teacher's table. You must follow the timetable and the lesson plan as accurately as possible. Anyone who enters your classroom can ask for it, and it is true that during your lessons more than one person is allowed to visit you: the Principal, Viceprincipals and even the parents have the right and the obligation of controlling the educators' work. Of course, the teacher cannot avoid that control.

> **Teachers are working in a really strict system, in which "improvisation" is an unknown word. The whole day is scheduled and a standarized notebook called "lesson plan" must be opened each day on the teacher's table.**

Therefore, in addition to the afore lesson plan, teachers have to show, in a visible place in the classroom, the Schedule, so that pupils and visitors can know what you are doing any time of the day. Classroom enviroment is really important too, as we will see later. So that, the Principal can ask you for your Daily Schedule or for your lesson plan, besides giving you some advice about your classroom environment.

2.2. Staff

To better understand what I have just mentioned, it is neccessary to explain that

Principals in Public Schools have a lot of power and autonomy in U.S.A. They administrate the money, hire the employees of the school and dismiss them when it is thought that they don't work as required. Principals are selected by the Chief Administrators of the District and chosen because of their outstanding curricula. They are teachers specially prepared to become Principals. But once they do so, they stop working as teachers. They deal with a great responsibility and have total dedication to their high post. They are also controlled and they can be easily dismissed and replaced.

Principals in Bilingual Schools in California are assisted by two Viceprincipals. The latter are in charge of tasks like discipline, teacher control and assessment, etc. Besides these two people, a Chapter I Coordinator tests students and places them in the different classrooms and levels. This person gives the materials to the teachers and controls the paraprofessionals. Finally, there is also a Bilingual Coordinator of the Bilingual Program. All these administrators are full time in their posts, so that, like the Principal, they don't work as teachers.

Nevertheless, we must say that there are some jobs in the administration of schools that are responsibilities of teachers who have priorities, but their classroom timetable is the regular one. This happens, for instance, with Mentor Teachers who are those with a lot of educational experience and a good curriculum. They help the new teachers in the schools. Once you sign your contract with the District, a Mentor is assigned to you. This person will frequently visit your classroom to give you some materials and advice for the

organization and environment of your classroom. At the same time, you are allowed to observe the Mentor's lessons. It can be very useful for having a good report in your Evaluation. Besides, the Mentor talks to the Principal about your work as a teacher.

2.3. Evaluation of teacher's techniques

On this point, I think that it could be interesting to explain how teachers are evaluated in the schools. Every school year, the teachers must pass an Evaluation in order to continue in their posts. Of course, when the teacher has many years of working experience, the evaluations are every five years. For the new teachers, the first year they are evaluated is very important. If they don't pass it, they can be sent to a different school or even dismissed. But even if the teacher has been working in the same school, they have to take care to pass the evaluation if they don't want to lose their jobs.

The process of the Evaluation starts firstly with an informal visit by either or both, Principal or Viceprincipal, who will observe your lessons, take notes and leave without telling you a word. Two months later, an official paper will be given to you. In it, it will be stated when and in which subjects (Maths, ESL, Language Arts,...etc) you are going to be evaluated. Then, you will have to submit a lesson plan of the subjects you will teach for the evaluation. Of course, it will be neccessary to write exactly the same plan in the notebook in your classroom. When the Principal or the Viceprincipal enters your

classroom they will observe and read everything. They will stay one hour or two there, taking notes and they will repeat the visits for two or three days, till they finish their evaluation of you.

Finally, the process is concluded when they give you a paper with your marks and advice to improve. The Principal of the school will send a new and completed form with this information to the District. Once it is approved, a copy will be given to you, finishing the whole process. If you want to be contracted next year, you have to pass this Evaluation. In addition to this requirement, Spanish teachers there have to pass a general exam to become a teacher in the USA, called CBEST. No allowance is given to you as a foreigner in this exam.

Concerning the points that are evaluated, we can say that they are always the same ones, independent of the subjects in which you are evaluated. These are:
1. Physical Environment.
2 Preparation / Planning Techniques.
3 Classroom Management Activities.
4. Lesson Plan / Instructional Pacing Process.

As far as they seem to be the most important points in American Education, I will explain of what each one consists.

First of all, the <u>Physical Environment</u> is really valued in schools in the USA. In this sense, teachers have to pay attention above all to displays on Bulletin Boards and in Centers. Bulletin Boards can be filled with the lessons that are being taught at that moment in your classroom.

So, their contents belong to the five basic subjects: Language Arts, Mathematics, Social Studies, Science, and English as a Second Language or Spanish as a Second Language (in the case of Bilingual Education). They can also sometimes contain the students' best work in these subjects. You must change them every fifteen days, more or less. They have to be clear and creative because they function as indirect lessons in the pupils' learning process.

In addition to the Bulletin Boards, the Centers complete this kind of teaching based on the autonomous learning processes of each student. The Centers have tables displayed around the room with different work tasks or learning activities (four or five tables). Pupils can work alone, in pairs or groups in these centers; it is not necessary for the teacher to stay with them. So, it is frequent to see students moving around in the classrooms, not only in the first grades but also in High School.

Regarding the contents of Centers and Bulletin Boards, Mentors advise teachers about the convenience of having "points of interest". It means that a special theme (for instance, the sea world, Spring time, a visit to the Zoo, jobs,etc) can be the main subject in the different areas, so that all of them are connected and the same "point of interest" is studied at the same time in Social Studies and Language Arts, for example. As an illustration of this, here is a practical experience, that I had there. It consisted of using this idea of "points of interest". We went to visit the L.A. Zoo to know more about the animals and how they live for the subject of Science. Then, in Language-Arts, they read several

stories about animals and wrote their names. They also wrote some sentences about the animals they had seen at the Zoo. Besides, they made masks and drew pictures of them, which were displayed. Finally, they learnt their names in oral English class and reproduced oral patterns with their names and the appropiate adjectives.

The second item in which a teacher is evaluated consists of Preparation and Planning Techniques. They pay special attention to the Instructional Objectives and the Pacing Process which must be written in the teacher's daily and weekly program. So that, the Lesson Plan Book must contain the whole week's lessons with their activities. Planification in long term is required of educators as a main goal.

Thirdly, the description of the Classroom Management Activities can give some light about how lessons are taught. In general they are going to evaluate your positive and effective way of communicating with students. They will even pay attention to the feelings and attitudes of the pupils (if they are happy or sad in the classroom, integrated or not, etc). They will also observe your way of dressing. Of course, it must be proper and somehow smart.

Apart from that, teachers in Bilingual Public Schools are required to give direct teaching to small groups most of the time, and only a small percentage of direct lessons to large groups is accepted. It is unusual to see a teacher giving direct lessons to the whole group, as we have been doing in our country.

Of course, it means that the teacher must always work with

groups of students. They are frequently three and students can be placed in them according to their different levels of knowledge, developed skills or mother tongues. But all of them have to receive the same lessons (at different levels and in different languages, if needed) and the same attention by the teachers and Aides.

For this reason, they use the "Rotation System". It consists of dividing the time of each lesson into three periods of fifteen or twenty minutes.

Therefore, the different groups in the classroom rotate so that the three (sometimes four) of them spend the same time with the teacher to learn the same lesson

> **...this kind of learning process makes Spanish teachers rely less on traditional lessons and get used to the importance of the students' participation and creativity.**

at the adequate level and through the appropriate language. While the teacher is with one group, the Aid (when possible) is with one of the others, doing Reinforcement Activities, but never giving direct lessons. The third group can be working on Independent Tasks; for instance, they can work in the Centers. As you can see, the students only receive a 30% of each lesson directly and the rest is practiced by themselves, often alone. Because of this, the use of manipulatives or visual aids is really important in the Centers. That is also true in the higher grades. For example, my students made a rainbow in the subject of Spanish Language.

After reading a tale, as an objective in writing, pupils had to know the seven basic colors of the rainbow. So, they had to make a chart using the seven colors and writing the appropriate Spanish word on each color. This is called Integrated Language-Arts.

Of course, this kind of learning process makes Spanish teachers rely less on traditional lessons and get used to the importance of the students' participation and creativity. I think that these ideas can be very useful to work in our New Educational System.

Finally, the last evaluated point is the Lesson Plan and the Instructional Pacing Process. As you can imagine, it has to deal with our "Programación".

Besides, they pay attention to the Motivation Techniques and to the Activities, (Follow-up, Alternative and Supplementary Activities) as well as the Evaluation of the students. To motivate your students almost everything is accepted: Audiovisuals, real experiences, visits and excursions, etc. For instance, to teach English, music, songs and movements are used. It is the same to teach Spanish. My students were motivated in both languages to read riddles, poems, songs, and "adivinanzas" which they loved.

Regarding the Activities, they must be different, if neccessary, for each group of students in the same classroom or even for individuals in some cases. That is because "Diversity" must be observed in American Education and it is not frequent that all the students have and get the same level of learning. For this reason, Evaluation is different from our traditional concept of it. They don't give importance to the

marks but to the individual effort of each pupil and to the attitudes of students towards their learning process. Behaviour is also evaluated as well as creativity, participation and cooperation. So, the theoretical contents in each subject are not so important and teachers must evaluate the Learning Process of each student. Perhaps, some of you feel that this idea is identical to one of the objectives that supports the so called "Proyecto de Reforma":

"La evaluación es formativa, instrumento de ayuda y no de censura. Los aspectos sumativos y de pronóstico son elementos subordinados. Se debe valorar el proceso del aprendizaje, cuyo hilo conductor es el diagnóstico ofrecido por la evaluación. La motivación y el desarrollo del alumno son el objetivo pedagógico esencial, para cuyo logro él mismo debe saber en todo momento cuál es su situación en relación con el proceso; (...)". (7)

This point leads us to the third part of this paper, in which I am going to expose other similarities between both Educational Systems.

3. The usefulness of applying this experience to the Spanish "Reforma"

Similarities between the American educational system and the new educational system in Spain

First of all, I would like to explain the meaning of the word "Reforma" and the idea of a New Educational System in Spain. As many of you know, the Spanish "Ministerio de Educación y

Ciencia" started in 1983 a slow process of change in Elementary and Secondary School with the goal of solving the problems of the previous Educational System:

"(...)elevado fracaso escolar, elección prematura del destino académico y profesional, injusta depreciación de la F.P., Bachillerato excesivamente teórico, enseñanza meramente receptiva, programas recargados, escasez de tiempo para el ocio y la creatividad.

El proyecto se incluye en el conjunto de un política educativa que persigue como fines irrenunciables la equidad y la disminución de las desigualdades: por eso parte de la prolongación de la escolaridad hasta los 16 años.(...)". (8)

With these basic objectives, some centres of Primary and Secondary School started to work during the last years. But in this time, the process of "Reforma" has changed, so that we no longer talk about it. The name "Reforma de las Enseñanzas Medias" has become LOGSE. Of course, not only the name is different but also some contents of the project, although the main goals still remain. The big problem comes when some "Centros de Reforma" exist in our country still. This happens with the Centre in which I have been working since I returned from the United States. For this reason, I will go on using the word "Reforma".

Nevertheless, the words are not so important in this case. The fact is that a process of renewal is opened in Education in our country based on different concepts from those of the traditional education. So, in order to avoid some words

whose meaning is possibly not so clear and to try to encompass the whole process of educational change, I will frequently use the term New Educational System, although my experience and knowledge concern only "Reforma".

As I said before, there is not a big difference between "Reforma" and "LOGSE". The main objectives of the process have not been altered. Regarding these goals, I am going to support the idea of the similarity between our New Educational System and the American one. A similarity that made the experience of working in the U.S.A. really useful for me, when I started to work in the "Reforma".

> **..."Diversity" must be observed in American Education and it is not frequent to pretend that all the students have and get the same level of learning. For this reason, Evaluation is different from our traditional concept of it**

Therefore, if we have a look at the document called Hacia la Reforma I. Documentos.(9) that states the aspects that support the Spanish "Reforma", we can read what its didactical principles are:

"1. Atención preferente a la consecución de objetivos educativos que trasciendan el campo de las asignaturas.

2. Definición de una metodología activa.

3. Replanteamiento del sentido y el alcance de los contenidos.

4. Aproximación interdisciplinar entre las materias.

5. Revisión del sentido de la evaluación como instrumento de aprendizaje."

As you can see, the spirit that is contained in the words mentioned above is identical to the one that supports American Education. For instance, the first aspect refers to the "conductas o habilidades formativas del alumno" (10) more than the knowledge that the student gains in each subject. In this sense, teachers must evaluate capabilities such as creativity, participation, cooperation, effective comprehension and communication, behaviour and attitude towards work in the different areas and not only the contents, as happened before.

If the previous comparison with the American model is obvious, the following is even more so:

"Metodología: se propugna una metodología activa e interdisciplinar que supone actitudes críticas, reflexivas y analíticas por parte del alumno. El profesor se convierte en organizador del proceso de aprendizaje, en el que los

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...teachers must evaluate capabilities such as creativity, participation, cooperation, effective comprehension and communication, behaviour and attitude towards work in the different areas and not only the contents, as it happened before.

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alumnos son los protagonistas.(...)
(...) Esta metodología activa propugnada no excluye radicalmente otros modos de proceder coyunturales, pero exige una actitud decidida de cambiar una enseñanza básicamente expositiva o magistral." (11)

I would like to remark on the words "interdisciplinar", "organizador del proceso de aprendizaje" and "cambiar una enseñanza expositiva o magistral". Of course, they remind me of what I have described as Classroom Management Activities in my Bilingual School in Los Angeles, talking about the importance that Americans give to indirect lessons. Of course, the interdisciplinarity is also one goal of the American System, as the examples I have given above illustrate.

Let us read now something more about "interdisciplinaridad entre las materias" :

"Es importante que el alumno sea capaz de acercarse a un tema complejo (el agua, el suelo,...) desde la perspectiva de distintas materias y planificar actividades multidisciplinares o interdisciplinares desde los conocimientos, destrezas, métodos... de las diferentes asignaturas.
(...)No se trata, pues, sólo de acercar o integrar conocimientos o métodos, sino procesos de aprendizaje; (...) trabajar en consecuencia más que los contenidos o incluso los métodos, elementos como la deducción, o la inducción, el análisis y la síntesis, la capacidad de razonamiento, etc.(...) Se trata de individualizar núcleos de contenidos y los correspondientes procesos psicológicos de aprendizaje. Experiencias de

este tipo son las de los "centros de interés". (12)

I think that it is not necessary to explain the similarities that I found in the above words the first time that I read them with the concept of "points of interest" that I used in the U.S.A.

To finish this comparison between both systems, I will add something to the ideas that I have exposed when I have talked before about evaluation. The document Hacia la Reforma stated the principles that support the evaluation of the students in our New Educational System:

"El alumno, como cualquier persona, necesita ser entendido, no simplemente evaluado en el sentido tradicional del término.(...)
El motor del progreso es la motivación, el saber que se es capaz de avanzar. (...)
El concepto de evaluación no puede ser, por tanto, unilateral; es decir, el profesor evalúa al alumno. Implica igualmente la autoevaluación. (...) Quien primero debe convencerse de este planteamiento es el profesor y es él quien primero ha de auto-evaluarse." (13).

The word motivation is used more and more nowadays in our schools. How to motivate our students is one of the most difficult challenges for us. In this sense, I feel like giving the same advice that American teachers do: almost everything can be useful; use your imagination and try to forget the text book. A practical example of applying this to our system can be an experience that I had to teach "Lengua Española" to students of "Reforma". I used the interdisciplinar method and tried

to motivate my pupils to write, with really good results. The motivation was `Have a walk in your town and write a description of a monument or place of interest you like'. Then, they had to add a picture or a drawing of this place to their descriptions to do projects. Finally, the work was displayed in the classroom.

However, I must admit that it is not always easy in practice. Many times, the lack of materials, the number of students in the classrooms and the great amount of work for only one teacher make this very difficult, as well as the rest of the principles that support our New Educational System. I think that the difficulties are greater the moment we try to adapt an Anglo model of education in a Latin country, as I have tried to demonstrate. One thing is true: once the process has started we must do our best in as much as we are responsible educators and our work is to educate citizens for our society. In this sense, perhaps it could be interesting to use some of the ideas that American Education has developed, trying to avoid repeating the mistakes they have made and adapting their positive ideas to the cultures of our different communities. I hope that this paper will help someone in this purpose.

Footnotes

(1). California State Department of Education. Schooling and Language Minority Children: A Theoretical Framework., Los Angeles: Evaluation, Dissemination, and Assesment Center, California State University, 1981b, pg.4.

(2) Eleanor Thonis, "Reading Instruction for Language Minority Students"in Schooling and Language Minority Students: A Theoretical Framework, Los Angeles: Evaluation, Dissemination, and Assessment Center, California State University, 1981, pg. 21

(3) California State Department of Education, op. cit., pg.2.

(4) Ibid.

(5) California State Department of Education. "Language Census Report--School Data" (Form R-30LC). Sacramento:California State Department of Education, 1981a, pg.17 .

(6) D. Legarreta, "The Effects of Program Models on Language Acquisition by Spanish-Speaking Children",TESOLQuaterly.,pgs.5-6.

(7) Equipo de Apoyo para la Reforma de las Enseñanzas Medias, Hacia la Reforma I. Documentos Complementarios,Servicio de Publicaciones del Ministerio de Educación y Ciencia, Madrid, Julio 1985, pg.27.

(8)Equipo de Apoyo para la Reforma de Enseñanzas Medias, Hacia la Reforma I. Documentos Complementarios, Servicio de Publicaciones del Ministerio de Educación y Ciencia, Septiembre de 1985, pg.5.

(9) Ibid.pg.9.

(10) Equipo de Apoyo para la Reforma de las Enseñanzas Medias, Hacia la Reforma I. Documentos Complementarios, pg.5

(11) Ibid.pg.11.

(12) Ibid.pg.20.

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KEEP UP WITH LEXICAL INNOVATIONS!

By
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At the end of the eighteenth century, Daniel Defoe, one of the reformers who wanted to set up an English Academy to fix the language and preserve its "purity", wrote:

No Author wou'd have the Impudence to Coin without their Authority...There sho'd be no more occasion for derivations and Constructions, and 't wou'd be as criminal then to Coin Words, as Money.[1]

Two centuries later, coining money is still an offence, but coining new words without an Authority's licence is not. In fact there are no such Authorities, because England, unlike France or Spain, has never had an Academy, in spite of serious attempts to establish it.

If Daniel Defoe had lived in our century, he would probably not have written those words. As our society is constantly evolving, so is the English vocabulary. New terms are coined every day, reflecting the rapid changes undergone by modern society and the huge development in science and technology. Some are needed to refer to new objects and ideas, filling a pragmatic need, and become part of the language; others, sometimes called nonce words, are created for a particular use and are ephemeral.

Neologisms are created at such a prodigious rate that it seems impossible to keep up with them

all. In newspapers and magazines, on the radio or TV, we constantly come across words which we may never have heard before. There arises a question then: How can we make sense of a new term?
How can we know the meaning of a newly created word?

> **As our society is constantly evolving, so is the English vocabulary. New terms are coined every day, reflecting the rapid changes undergone by modern society and the huge development in science and technology**

The fact is that very often we do know it, because most neologisms are formed by combining words or parts which already exist in the language, abbreviating them or changing their word class. The speakers of a language resort to lexical morphological rules to form new words and to understand those created by others. Very few words are created from scratch. As Algeo says, "to make something out of nothing does not seem to be a human talent".[2]

Although using context clues is the most frequent means to try to understand unknown words, in the case of neologisms we can also use clues which are provided

by the words themselves. Mastering the rules which native speakers intuitively apply to form new terms, and knowing which patterns of word formation show a higher productivity will help learners to make generalisations and to understand at least a significant part of newly formed terms.

The following table[3] comparing percentages of three different collections of new words, "Among the new words" (ANW), *Barnhart Dictionary of New English since 1963* (BDNE) and *Longman Register of New words* (LRNW) show that combining already existing words (compounding) or a word with an affix (derivation or affixation) is the most productive strategy to form new words.

	ANW	BDNE	LRNW
Combining	68.3	63.9	54.3
Conversion	17.4	14.2	19.4
Clipping	7.6	9.7	10.0
Blending	4.6	4.8	9.8
Creating	.2		

The press is a constant source of neologisms. The following sentences, taken from different newspapers and magazines, contain words that may be new to the reader, but that will probably be understood because they have been formed by derivation, that is to say, by adding a prefix or a suffix to a base. Thus, by knowing the meaning of some common affixes, most of which have existed in the language for centuries, and that of the

root-word, the meaning of many new words can be easily understood. Among the most common prefixes that are used to form new words we could mention: *anti-, be-, de-, extra-, hyper-, hypo-, infra-, inter-, multi-, non-, out-, over-, pre-, pro-, re-, sub-, super-, ultra-, un-, under-*. Some of them are native and were already used in Old English (*be-, out-, over-, un-, under-*), others come from Latin (*de-, extra-, infra-, inter-, multi-, pre-, post-, sub-, super-, ultra-*), others from Greek (*anti-, hyper-, hypo-*), and others from French (*non-*). There are also many traditional sufixes that are still less productive and generate new words: *-dom, -ed, -er, -ful, -ish, -ing, -less, -ness* from Old English; *-ate, -ation,* from Latin; *-ize* from Greek: *-able, -ee, ese, -ette, -ie, -y, -ism, -ite, -ity* borrowed from French, ultimately Latin.

When one comes across:

America has become *Las Vegasized*
Time, 10 Jan. 1994

one will probably see the word *Las Vegasized* for the first time, but will probably understand what it means, that America has become more and more like Las Vegas, because this term has been formed by adding the suffix *-ize* to the proper name Las Vegas. Similarly, if one finds a word with the negative prefix *un-*, which was already used in OE times and which is still used to form a great number of new combinations, one will also know its meaning immediately:

He announced that he was *unbanning* the long-outlawed African National Congress and would soon free its aging leader.

People, 19 Feb. 1990

Some affixes have more than one meaning. *-ism,* for instance, which is highly productive to refer to a doctrine or a system, became very popular in the eighties to refer to prejudice or discrimination against. In the new American newsmagazine *Time,* an article entitled "And now, obesity rights" said:

Consider *lookism*, as the practice of preferring the pretty over the plain is called.

Time, Dec. 6. 1993

The so-called pseudo-suffixes are more recent. Among the most productive ones we have *-gate,* meaning scandal, usually with an attempt to cover it up:

Nobody has called it *Pornogate* yet. But jokes about pornographic movies made in the Quebec National Assembly building are circulating furiously.

Birmingham News, 18 Nov. 1981

Some of these new formations are nonce-words, that is to say, created by journalists to be used on one particular occasion. The amount of words which are created with this suffix show how popular it has become, so popular, in fact, that the term *gatenik* (a fancier of -gate words) has been coined.

Neoclassical compounds can be easily understood with a little knowledge of the Latin and Greek elements, even if sometimes a new meaning is added to the old one. One of the most productive combining forms today, owing to the continuous innovations in telecommunications, is *tele-* from Greek *tele* "afar":

There has been a good deal of research and development

on these matters. Much of it has been in the context of using *teleconferencing* for business meetings.
Live-Net Newsletter, Oct. 1986

Once one knows that the meaning of *tele* is "far", there is no difficulty in deducing that *teleshopping* means shopping from home using a computer and a telephone, *teleconferencing* means a conference held by several people who are linked by telephones, television or computer screens, and *telebanking* means conducting banking transactions through electronic means instead of going to the bank. Perhaps it is more difficult to deduce the meaning of *telecottage* the first time it is encountered: a cottage in a rural area provided with equipment for teleworking, which allows urban work in a rural environment:

But all is not well at the *telecottage*.

Independent on Sunday, 25 March 1990

Combining two or more bases to form a new lexical unit, compounding, is statistically the most common word-formation strategy. If we know the meaning of the two elements and become aware of the subtle semantic relationship between them, we can easily make sense of a large number of compounds. There is little difficulty, for instance, in knowing the meaning of the compound *acquaintance rape*, that appears in the following quotation: forced sexual intercourse with a person known to the victim, that is, rape caused by an acquaintance:

All these "nice" criminals add up to one grim statistic: according to law-enforcement officials and

rape-treatment counselors "acquaintance rape" -or "date rape", as it is popularly known- accounts for about 60 per cent of all reported rapes.

Newsweek, 9 Apr . 1984

or in understanding the meaning of *cardboard city*, a poor area where people live in shelters made from discarded cardboard boxes, in:

This is not a country where families can live under bridges or in "cardboard cities" while the rest of us have our turkey dinner.

Washington Post, 23 Dec. 1982, p.16

However, there are cases when we will not be able to derive the meaning of the compound. These compounds are said to be lexicalized, that is to say, they cannot be processed by the mechanisms of meaning extraction because of extralinguistic associations which depend on the speaker's background, knowledge or education, and we either try to guess their meanings using clues provided by the context or we have to look them up in a dictionary. *Fern bar* is a good example. A *fern bar* referred to a bar in which expensive drinks were served to upwardly-mobile customers. These bars were usually decorated with hanging ferns, whence the name: a bar containing ferns. Now a *fern bar* is still an expensive bar frequented by yuppies, but there are not necessarily ferns in the decoration.

Red-eye is another compound whose meaning cannot be deduced by simply processing the information which we can derive

from its elements. *Red-eye* is, colloquially, an overnight flight, and it refers to the fact that passengers usually arrive red-eyed from lack of sleep.

Three days ago (is it?) I flew on a *red-eye* from New York. I practically had the airplane to myself.

Martin Amis, *London Fields*, (1989), p.1

Although it is really difficult to determine the meaning of *red-eye* out of context, (except if we have the full form *red-eye flight*) if we first read it in this sentence, we will be able to deduce that it refers to a plane or a flight. Context clues are then the only means of understanding lexicalized compounds without looking up a word in a dictionary,

Clipping is in contemporary English a popular way of producing new words. Trying to guess the full form and using context clues effectively will be the best strategy to understand the meaning of a new clipped form.

Money for Red *Nukes*

Time, 24 jan. 1993

was the headline. The beginning of the article "The Soviet bloc is dead, but its nuclear menace lives on..." supplied the clue that allowed the reader to understand the meaning of the shortened term. *Nuke* refers to nuclear weapons.

Blending is, like clipping, very popular in contemporary English. Although blends are generally ephemeral, they are frequent in the language of journalism, advertising and business. Again, a guess at the full form or forms

and the use of the clues provided by the context will help us to deduce its meaning.

And now, *Robodoc*!

Time, 8 Nov. 1992

The beginning of the article also provides clues that help to understand the headline: "A robot in California performs the first invasive surgery on a human patient".

The following sentence has a neologism that may be unknown, *advertorial:*

The videos which accompany them have such flimsy storylines that they are nothing more than *advertorials.*

The Independent, 15 Oct. 1990

It will be fairly easy to deduce from the context that this word has negative connotations. Besides, some knowledge of word-formation strategies will allow the reader to find out that *advertorial* is a blend of *advertisement* + *editorial*. It refers to an advertisement which is written as if it were a piece of editorial.

It is more difficult to guess of unknown alphabetisms, words formed from the initial letters of other words and pronounced as sequences of letters, if the context does not provide the full words, as it does in the following example:

Never mind *RSI* -repetitive stress injury-...

The Independent, 22 June 1990

The same is the case of acronyms, initialisms that are pronounced as words. Compare the following sentences; one in which the context clarifies the

The British Council
Institut Britànic
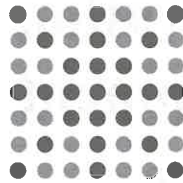
Welcome to the first Institut Britànic section of the APAC newsletter.

It gives me sincere pleasure to be writing this first letter of introduction to this latest development in collaboration between APAC and the Institut Britànic: a regular contribution from us to this meaty newsletter, produced by a dynamic and effective professional association, and read by the most committed and forward looking practising educationalists in Catalonia.

The idea is for us to contribute articles of all kinds -from practical classroom tips, for instant implementation, to thought provoking background reading inviting you to reflect and think afresh, to articles by and for teacher trainers and reviews of recent publications of particular interest to Catalan teachers of English at the present moment.

We hope thus to contribute to the British Council's overall aim of promoting a wider knowledge of the English language and encouraging educational co-operation between the UK and other countries, and also to meet the Institut Britànic's more specific aim of being a committed and creative partner for Catalonia through supporting and contributing to local initiatives and developments, in this case, in the field of English language education.

The first Institut Britànic contribution is an article encouraging teachers to learn from each other, by supportively observing each other, an idea to act on quickly while we are still fresh from the summer holidays and looking forward to a new start. Frank Fitzpatrick has just arrived from the British Council's Teaching Centre in Naples, to take up the post of Director of Studies at the Institut Britànic per a Joves while simultaneously completing a Master's degree in Applied Linguistics.
He was closely involved in teacher training programmes for teachers in the Italian public sector and plans to develop a similarly deep involvement now that he is here in Barcelona.

I am sure you will enjoy his article -and I hope you might find the time to write to us at the Institute to let us know your reactions, and to tell us what kind of topics you would like us to cover in future issues.

All the best for a good start to a new academic year.

Carmelita Caruana
Director,
Teaching Centres

The Role of Observation in Teacher Development

By Frank Fitzpatrick
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The notion of observation is generally associated with pre-service training, where it is used mainly as a means of assessment for eventual certification. It is probably for this reason that observing a colleague tends to be neglected as a tool for professional development once training is over, as teachers are justifiably often reluctant to place themselves in the vulnerable position of being judged by their peers. In this article I would like to argue how observation can be used in a non-intimidating and fruitful way to promote the sharing of ideas with fellow professionals.

PROVIDING A FOCUS

In order to create a climate of co-operation amongst fellow professionals it is important to move away from the judgemental model of observation encountered in initial teacher training, which can often be intensely personal and prescriptive. In in-service development the focus is much more on bringing to the surface issues and events that can be reflected upon by both observer and observee for the purpose that they desire. This means that we need to search for a framework that will provide a way into what is going on in the classroom and that will yield data for analysis. In order to do this, it is necessary to make a distinction between what can be described as systematic 'observation' of a lesson, by way of a definite focus which will lead to data collection and subsequent objective discussion, as opposed to simply 'watching' what is happening in a class, which inevitably favours picking up on isolated incidents, comments, impressions and so on during the lesson. We need to promote systematic observation in order to focus on the teaching and learning process in a professional way, and which will protect the teacher from arbitrary subjective or overtly personal comments. A framework for observation, then, should have the following characteristics:

o   a previously established focus jointly agreed upon by both observer and observee, with a preliminary discussion and exchange of views on the topic;

o   a means of collecting and recording information on what happens during the lesson in order to feed into the post-lesson discussion;

o   a follow-up discussion and reflection on what went on in the lesson.

In order to achieve all of this it is important to work from the basis of a focussed pre-lesson discussion and clearly defined observation tasks set out and agreed upon before the class (see examples). During the lesson the categories provide a specific focus for the observer, who jots down examples or reflections to be discussed with the observee after the lesson. The advantage of this is that it ensures that observation will focus on professional categories, which protects teachers' personal style and choices. The importance of this for building trust amongst teachers and removing the potential threat involved in laying oneself open to comment cannot be over-stressed. Teachers' doubts, fears and experiences must be acknowledged if the exercise is to be successful and valid.

A task sheet will normally be based on areas that are of concern or interest to the teachers involved. Some teachers may simply be looking for new ideas to try out, or may want to see how another teacher approaches a particular task or language point. Other teachers may be more interested in getting an outsider's opinion on a particular aspect of their teaching or a problem they are having with a class. Observation can also be used for exploring and discussing a particular issue in teaching, such as the value of groupwork or how to motivate students. In such cases, it is often advantageous for teachers to read up on the area they are interested in by referring to journals or recently published research in order to enhance their perspectives and

complement their experiences before observation and discussion.

THE VALUE OF SHARING IDEAS

Pre-observation reading and discussion and having a clear focus for observation feed into the post-lesson discussion, where observer and observee exchange impressions and examine the data collected. This often yields a wide range of unexpected reflections for both teachers involved, and in some cases often broadens out into more general issues of language learning, methodology or classroom management. Many teachers, for example, are interested to receive data on things that they find difficult to observe themselves, such as the general atmosphere or pace of a class, or the reactions of students to particular activities, or how certain students work in a particular group, and so on. Many post-observation discussions also raise important issues, such as how much a teacher should stick to a set plan, or how much L1 should be used in class, or to what extent students should be involved in planning the course, and so on. Apart from this, a lot of teachers comment on the number of ideas that they get from observing other teachers' styles and seeing how they deal with such things as correction, vocabulary revision, assessment, and so on. All of this can lead to further co-operation and on-going discussion between teachers beyond the initial exercise, resulting in a more open and motivating environment for all teachers, as well as being a possible vehicle for change through joint projects.

CONCLUSION

In general, observing a colleague is a means of preventing professional isolation and of maintaining interest in pedagogical issues. The range of issues discussed and ideas exchanged, as well as the number of universal problems that teachers find that they can work on together, are considerable. As a result, observation becomes both a learning experience and a means of sharing ideas and exploring difficulties in a non-threatening and non-judgemental way. Teachers are motivated to read, reflect, discuss, develop and change - essential elements of any training scheme.

Frank Fitzpatrick
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APPROACHING VOCABULARY

Consider the following questions before you start:

How important is vocabulary in language learning?
Does this importance vary according to level?
How do you present new vocabulary in class?
Do you try to avoid translation? Why?
Do you do dictionary work in class?
How do you instill a concern for vocabulary in your SS?
Do you train your SS in learning vocabulary? How?

How do you help your SS to cope with new words?
How do you help your SS to cope with a lack of words?
Do you do revision? How?

During the lesson make notes on the following areas:

Presentation of new vocabulary	
Ways of coping with vocabulary lack	
Techniques for learning vocabulary	
Techniques for organising vocabulary	
Ways of revising vocabulary	
Correction of vocabulary errors	

After the lesson compare your notes with the teacher.

USING L1 IN CLASS

Before the lesson consider these points:

1) Do you use L1 in class? When? Why?
2) Are there times when you try and avoid it?
3) Do you think your learners' use of L1 is excessive?
4) Do they use it during any particular activity?
5) How do you encourage learners to use English?

During the class note down some examples of when L1 is used in the table below:

Who?	Example	Activity	Reason

After the lesson talk about the examples with the teacher.

meaning of the acronym *grumpies*, formed on the model of the successful coinage *yuppie,*

As the baby boomers begin to bulge, sag and squint their way into their mid-40s, companies are striking gold with products that offer a bit of youth to these aging yuppies - a group that demographers are calling *grumpies*, from grown-up mature professionals.

International Herald Tribune, 28 Aug. 1987

and the other, whose context gives very few clues. Readers have to know that *Dinkie* is an acronym for "dual income kids" in order to understand the sentence:

The wolf is looming through the smoked-glass door even for many hard-working *Dinkie*...couples.

The Times, 2 May 1990, p.10

It may be the case that the context does not explicitly state the words that have originated the acronym, but provides enough clues to guess the meaning of the word:

Nabs and *labs*...are brewed as normal beers and then go through a further process to remove or reduce the alcohol.

Daily Telegraph, 24 Oct. 1990, p.36

It is obvious that *nabs* and *labs* refer to beers without or with little alcohol: no-alcohol beer, and low-alcohol beer. Notice that *lab* (low-alcohol beer) is a homonym of *lab* (a clipping from *laboratory*). This is not at all an unfrequent case and there are acronyms that are made up for the sake of a play on words.

Conversion or functional shift is also very common in English. Spanish, on the other hand, does not have this freedom to change a term's word class without modifying its form. It is thus necessary to have this strategy in mind, but there is obviously no difficulty in understanding the meaning of these new terms. In the following example an adjective has changed to a verb:

Time was when my greatest delight as a video-owner was to *fast-forward* through the commercials to watch the recorded programme without interruption. Nowadays I am hitting the fast-forward button through the programmes and stopping for the commercials.

London Evening Standard, 12 March 1987

Back-formation is the shortening of a word by cutting off what is, or is thought to be, an affix. The verb *to zip*, for example, comes from the trademark name *zipper* from which the ending *-er* was omitted as if it were a suffix indicating agency. Again, if you know the meaning of the word from which it derives there is no difficulty in understanding the new term.

Changing the meaning of a word is another highly productive word-formation strategy. When there is a shift of meaning, we will have to look for context

clues that indicate the meaning of the new word. However, it will also be useful to have in mind that specialization (e.g. *frame*: a structure that gives shape and support to something > a portable stand that helps the handicapped in walking, a walker) and generalization of meaning (*tabloid* -of television: a tabloid show: sensationalist), as well as metaphor (*virus* -in computing: an unautorized computer program which is self-replicating) are common types of semantic change. The popular word *zap* is a well-known example of shift of meaning. It was originally an onomatopoeic word. first used in comic stripes and which imitated the sound of a ray gun. Its meaning was to kill or destroy. It also had the meaning "to move quickly". The sense "to change channels quickly by remote control" derives from both.

English, as we have seen, has an ever-creative system to produce new words. Even if it is impossible to know them all, it has been my aim that this brief description of the prevalent types of word-formation strategies, together with the use of context clues, help readers to make sense of neologisms without looking them up in a dictionary.

Notes
[1] Daniel Defoe. "Of Academies". *An Essay upon Several Projects* (1702). pp. 228 ff, quoted from G.G. Brook, *Words in Everyday Life*, p.160
[2] J. Algeo ed. (1991): *Fifty Years among the New Words*, p.4.
[3] J. Algeo ed. (1991): *Fifty Years among the New Words*, p.14 (adapted)

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AN APPROACH TO THE UNDERSTANDING OF GRAMMAR

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The aim of this contribution is not to offer suggestions on how to teach English grammar or to examine any particular aspect of English grammatical structure, but to present ideas on how to enhance the language student's awareness of grammar in general and improve his ability to cope with it through specially contrived exercises which encourage problem-solving, curiosity and inquiry rather than rote learning.

All languages have complicated grammars as no natural language is simple or totally regular. A particular language may be easier to learn for a foreign student because of its affinity to the learner's native language, but in absolute terms there is no evidence to suggest that some languages are intrinsically easier than others once the learner is beyond the elementary stages. English has comparatively few verbal inflexions but subtle differences of meaning are expressed through the addition of adverbial particles to verbs; Spanish has a rich battery of verbal inflexions but a relatively simple phonological system, and so on.

One way of studying grammar very profitably is by interlanguage comparison, i.e. by comparing the way two languages express similar ideas and extrapolating information from parallel pieces of text (see exercise 1) but, before we look at an example of this, let us list some of the differences that may exist between languages in their grammatical structure.

Ways in which the grammars of languages may differ

1) **Articles**. Some languages, like Russian, Turkish and Latin do not have articles with the noun. When articles do exist, they may agree in number and gender with the noun, as in Spanish and Catalan: *el, la, los, las; el, la, els, les*. The articles may be post-positive, i.e. suffixed to the noun, as in the Scandinavian languages and

> **All languages have complicated grammars as no natural language is simple or totally regular regular.**

Rumanian. In Swedish, *hus* means `house', and *huset* means `the house'; in Rumanian, *tren* means `train', and *trenul* means `the train', *trenurile*, `the trains', and so on.

2) **Gender**. Some languages, like Russian and German, have three genders for nouns: masculine, feminine and neuter. Danish and Swedish have common and neuter, while many languages make use of masculine versus feminine (Spanish, French, Italian, etc.). Semantic categories rather than gender may be marked, as is the case of Dyirbal, a language of North Queensland, Australia. In this language there is a four-way classification of nouns, and each noun is preceded by a classifier to show what group it belongs to. The co-occurrence of items in a group may be surprising at first sight, but the organizing principles are affected by the cultural beliefs of the speakers. Thus, women, fire and dangerous things (incidentally, the title of a book by George Lakoff) are all in the same word-class as fire is associated with the sun and in Dyirbal mythology the sun is the wife of the moon.

Swahili has at least 6 noun classes (or genders?). Three of these categories include (a) animate nouns, (b) inanimate nouns, and (c) plants. Inanimate nouns are marked by the classifying prefix KI-.

English does not usually mark gender in nouns (except in the case of a few feminine forms like *usherette* and *tigress*), so we call it a "natural gender language"

Agreement of adjectives with nouns may be expressed to a lesser or greater degree. For example, German attributive adjectives agree with their nouns, predicative adjectives do not.

3) **Plurality**. Some languages, like Chinese and Vietnamese, do not have a separate plural form for nouns. On the other hand, Classical Greek, Sanskrit and certain Slavonic languages have not just a singular-plural distinction but also a dual, a way of referring to two entities (Spanish *ambos* derives from a Greek dual form). Some languages even have a trial form.

4) **Personal pronouns**. Some languages express personal pronouns (e.g. English, French), while others (e.g. Spanish) only do so when it is necessary to disambiguate. Moreover, systems of pronouns vary as regards expression of gender and number. Neither the English pronoun *I* nor Spanish *yo* are marked for gender - a friend of mine teaching Spanish was once asked if *yo* had a feminine form *ya*. English *he* and *she* are marked for gender, but not explicitly for number, whereas Spanish *él* and *ella* show a formal relationship with the plurals *ellos* and *ellas* that allows us to say that these latter forms are derived from the singulars. The various Spanish forms *tú, vosotros, vosotras, usted, ustedes* all correspond to one single form in English, *you* (though the southern part of the USA has *y'all* < *you all* as a plural form), and it is often the case that more than one second-person pronoun exists in a language. Arabic, for example, has *anta*, `you' (masculine), and *anti*, `you' (feminine). Russian even marks gender in the third-person singular past tense forms of verbs:-

on pisal = he wrote
ona pisala = she wrote

on bil = he was
ona bila = she was

Burushaski, an isolate language spoken by 20,000 people in north-west Kashmir, India, and in a small part of nearby Pakistan signals sexual difference between speakers so that siblings of the same sex refer to each other with the pronoun *a-cho*, while siblings of different sex use *a-yas*.

Whole sets of different forms may be used according to the relative rank of the speakers and their degree of intimacy (`honorifics'). This situation is common in South-East Asia, and is also found in Japan and, nearer home, in Portugal. Portuguese, for example, has a whole set of "pronomes de tratamento" ranging from *Vossa Alteza*, through forms like *o (senhor) doutor* and *o (senhor) engienheiro*, to *o senhor* for male addressees with whom one is not familiar and *a menina* for young unmarried women. Australian Aboriginal languages have a special `mother-in-law" language, and Persian also had special forms of address but, since the Islamic Revolution in 1979, these have undergone change which reflects the shift from power to solidarity, a state of affairs now arising in many societies (note the growing use of *tú* in Spain).

5) **Prepositions**. Some languages use endings instead of prepositions (e.g. Turkish *evden*, `from the house'; Hungarian *hazben*, `in the house'). Latin underwent a change from case endings to prepositions with the subsequent collapse of the complex inflectional system as the language developed into the modern Romance varieties.

Sometimes, postpositions are found instead of prepositions, i.e. the "prepositions" are tacked onto the end of the noun. This is the case in Japanese, Panjabi and

Hindi. It could be argued that *ago* (*two years ago*) in English is a postposition rather than an adverb (its musual classification), just like *entlang* in German (*den Fluss entlang*, `along the river').

6) **Inflexions**. Some languages have complicated batteries of inflexions with several cases for nouns, so that subject, direct object and indirect object may have different case endings. In English, subject and object pronouns have different forms, but there is no such marking for nouns. The only oblique case for nouns in English is the Anglo-Saxon genitive (*the boy's room, the boys' room*).

Cases allow freer word order as the function of a noun in a sentence is made explicit by its ending, but a language like English relies on the position of a noun relative to the verb (i.e. whether it comes before or after) for such information to be conveyed. Thus, *John hit Bill* is not the same as *Bill hit John*.

Rumanian retains the Latin vocative, e.g. *Mario* < *Maria*; *domnule* < *domn-ul* (lexicalized in English as *sir*). Panjabi has a `direct' case (for subject and object) and an `oblique' case (used before postpositions). In some languages (called "ergative" languages, e.g. Alawa, Australia) the case of an object of a transitive verb is the same as that of the subject of an intransitive verb. Chinese has no cases.

Where cases exist, adjectives tend to agree with the nouns. Modern English has few inflexions, but preserves vestigial adjectival forms like *wooden* and *woollen*.

7) **Tenses**. Verb tenses in different languages do not always

map onto each other neatly. For example, the Spanish perfect often corresponds to a simple past form in English:-

Esta mañana he recibido una carta del banco.
This morning I got a letter from the bank.

Some languages do not have a simple past tense alongside a perfect tense in common, everyday use. In spoken French and Rumanian, the perfect forms *je suis allé* and *am mers* are the only way of saying *I went.*

Furthermore, it is important to remember that tense is not necessarily time-linked. Consider the following statements:-

I was wondering if you had a moment to spare.
I wish I knew.
Minister dies.

The first construction with introductory *I was wondering* does not refer to the past; the introductory formula plus the other past tense verb merely represent a kind of pragmatic softening, a way of making the request less importunate and solicitous. Similarly, the second sentence is hypothetical and therefore expresses counterfactuality, while the third one is typical journalese involving use of a present tense verb to refer to the past. Note how Spanish uses the same device in the blurb on book covers relating facts about the author's life: *El autor NACE en Burgos en 1950.*

As a further example of the tenuous nature of the link between tense and time, note that the English modal *should* frequently refers to the present (*I think you should go now*) and, what's more, it has undergone

semantic specialization that makes its meaning undeducible from *shall*, of which it is the past tense.

A parallel may be drawn here with other areas of grammar for, just as we should be careful not to equate tense with time, we should not confuse grammatical number with the concept of "more than one". For example, *wheat* and *oats*, and *chess* and *billiards*, all refer to identifiably discrete entities or concepts, and yet they have different grammatical forms (singular and plural). Compare other English words like *news*, *trousers* and *binoculars*, or English *grapes* (plural) with Catalan *raïm*, French *raisin* and German *Traube* (singular), and note that very often Spanish plural nouns are equivalent to singular nouns in English (*encontrar dificultades: to get into trouble*). Likewise, gender should not be equated with sex. *Weib*, 'woman', and *Mädchen*, 'girl', are neuter in German, while *Zahn*, 'tooth', but also 'sexually desirable young girl', is masculine. In English ships, boats and cars are often referred to as *she* and, until recently, so were hurricanes.

Time may be expressed through parts of speech other than the verb. This is the case in Japanese, in which the adjectives *shiroi*, *shirokatta* and *shirokute* mean 'white', 'was white' and 'being white', respectively.

Apart from tense, verbs also have aspect, which is concerned with the duration of an action. The difference between the English simple present "tense" and the present continuous "tense" is really aspectual. Compare also the Russian perfective *on procital*, 'he read', with the imperfective *on cital*, 'he used to read'.

8) **Negation**. Negative adverbs are more than one word in some languages: French has forms like *ne ... pas* and *ne ... point*, and Catalan has *no ... pas*, where English may use *not* alone. Moreover, Spanish has double negatives, as in *No tengo nada*. These are not allowed in Modern English and even frowned on through a kind of quasi-algebraic logic, but they were common in Shakespearian English.

The negative of adjectives may also vary in formation from one language to another. For example, whereas English regularly makes adjectives negative by use of a prefix (*unquestionable*, *impossible*, *illegal*, *irreligious*, etc.) Spanish has other possibilities, like using *no*, *nada* or *poco* plus the adjective, or *sin* plus an infinitive: *no identificado*, *nada difícil*, *poco afilado* (or *romo*, which is rare), *sin lavar* (*sucio*).

Apart from MORPHOLOGY, which deals with the shape of words, how they are built up from stems and affixes, grammar deals with SYNTAX, or word order. Over 75% of the world's languages are SVO or SOV languages (i.e. they manifest the order SUBJECT + VERB + OBJECT or SUBJECT + OBJECT + VERB).

Word order is not arbitrary and free variation is unlikely to exist as speakers of a language operate on the principle "one form - one meaning", applicable not just to single words but to strings of words. Consider the following Spanish sentences:-

El sábado voy a Londres.
Voy a Londres el sábado.

They do not mean exactly the same. The first is unmarked and

expresses no more than what it appears to, while the second lays special emphasis on the time adverbial, and means `Saturday, not Friday, etc.' This special emphasis is conveyed by the word order, which places *sábado* in focus position at the end of the sentence, where it can readily receive the sentence stress.

Compare the similar case of English:-

I wholeheartedly agree with you. (The adverb has an attenuated meaning.) I agree with you wholeheartedly. (emphatic)

EXERCISES

Exercise 1. Study the following data:-

et ven convoy	The train is coming
et masif convoy	The train is big
net ven mika convoy	The train isn't coming
et convoy	It's a train
et seat	It's a car
et chok omnibus	There isn't any room on the bus
et nano seat	The car is small
et kaput omnibus	The bus has broken down
net mika kaput seat	The car hasn't broken down
net mika chok omnibus	There's room on the bus
et kaput omnibus e?	Has the bus broken down?
et stop convoy	The train has stopped
net stop mika convoy	The train hasn't stopped

Now translate these English sentences:-

(1) It's a bus (2) The bus is small (3) The train is full (4) The car has broken down (5) Is the train coming? (6) Isn't the bus full? (7) The car is big (8) Has the car stopped? (9) Isn't the car coming? (10) Is the bus full?

Exercise 2.
Say which of the following English sentences are ill-formed (i.e. ungrammatical) and explain why they are unacceptable. Put ? against any dubious cases:-
(GRAMMATICAL DOES NOT MEAN MEANINGFUL)

(1) Colourless green ideas sleep furiously.   (2) He doesn't like nobody. (3) Lincoln wrote the Gettysburg address while riding in a train on the back of an envelope.   (4) All the birds have been migrating to warmer climates. (5) The baby eats not his dinner. (6) She opened the door in her nightie. (7) A sailor was dancing with a wooden leg. (8) The violent wardrobe flew voraciously into the singing washing-machine. (9) Don't forget yours and my books. (10) Some unhelpful decisions may not have been taken by wise men. (11) This is the car of the family. (12) The lion bold is intimidating the antelope docile.

Exercise 3.
  MORPHOLOGY. Many cognate adjectives in English and Spanish have different endings. Give the English form of the following:-

(1) defectuoso (2) sádico (3) utópico (4) consonántico (5) austriaco

Exercise 4.
MORPHOLOGY. Study the following Czech verb forms. List the prefixes, suffixes and roots with their meanings:-

(1) nesu, `I carry' (2) ponese, `he will carry' (3) povedete, `you will lead (pl.) (4) poplavu, `I will swim' (5) plaveme, `we swim' (6) priplaves, `you will swim here' (sg.) (7) priyedou, `they will drive here' (8) odvedeme, `we will lead away' (9) odyede, `he will drive away' (10) nese, `he carries' (11) prineseme, `we will bring here' (12) otplavete, `you will swim away' (pl.) (13) yedu, `I drive' (14) ponesu, `I will carry' (15) priyedete, `you will drive here' (pl.) (16) poplaveme, `we will swim' (17) vedeme, 'we lead' (18) odnesou, 'they will carry away' (19) plavou, `they swim' (20) poyede, `he will drive' (21) nesou, `they carry' (22) prinese, `he will bring here' (23) odvedu, `I will lead away' (24) yede, `he drives' (25) odneses, `you will carry away'.

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ANSWERS TO EXERCISES

Exercise 1: (1) et omnibus (2) et nano omnibus (3) et chok convoy (4) et kaput seat (5) et ven convoy e? (6) net mika chok omnibus e? (7) et masif seat (8) et stop seat e? (9) net ven mika seat e? (10) et chok omnibus e?

Exercise 2: 2, 3, 5, 7 and 12 are ill-formed. 3 has a dangling modifier that would need to be placed after *address*. Compare cases of zeugma or syllepsis like *She travelled round the world with great enthusiasm and a grand piano*.
9 and 11 are dubious. For 9 *your books and/or mine* or *my books and/or yours* would sound better. For 11 we would expect the form *the family car*.
6 is also a bit iffy, as it could have a humorous interpretation, but there is no possibility of re-arranging the elements to disambiguate this sentence.

Exercise 3: (1) defective (2) sadistic (3) Utopian (4) consonantal (5) Austrian

Exercise 4: po-FUTURE, pri-APPROXIMATION, od-DISTANCE, u-1st P SG, es-2nd P SG, e-3rd P SG, eme-1st P PL, ete-2nd P PL, ou-3rd P PL.

VIDEO USE TO CREATE CHANCES FOR LEARNING

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Introduction

The main question which this paper addresses is whether the learning of English as a foreign language is enhanced through the use of video as a learning visual aid in Spanish secondary schools and universities. With this as a start, we have a point of reference in our learning experience and to provide the most effective instruction possible, teachers of a second language should learn to identify and comprehend significant individual differences in their students. Among the most important such variations are: language learning styles, motivation, tolerance of ambiguity, risk-taking, anxiety, self-esteem, aptitude, age, and gender.

Essentially, learning style can be defined as a consistent pattern of behaviour but with a certain range of individual variability. Styles then are overall patterns that give general direction to learning behaviour (Cornett 1983:9). Analytic students tend to concentrate on grammatical details and often avoid more free-flowing communicative activities. They like rule-learning, contrastive analysis, and dissecting words and sentences. In contrast, global students use socially interactive, communicative strategies which emphasize the main idea over details. They prefer compensation strategies like guessing, paraphrasing, or using synonims.

Another significant style difference is *sensory preferences*: visual, auditory, and hands-on. This preference refers to the physical, perceptual learning channels with which the student is the most comfortable. *Visual* students like to read and obtain other kinds of visual stimulation through movies, posters, visual aids. For them, lectures, conversations, and oral directions without any visual backup can be very confusing and anxiety-producing. *Auditory* students, on the other hand, are comfortable without much visual input and therefore enjoy lectures, conversations, and oral directions. *Hands-on* students like movement and enjoy working with tangible objects. Reid (1987) shows that people vary significantly in their sensory preferences. She found that students from Asian cultures, for example, are often highly visual while Hispanics are frequently auditory.

Language learners need to make the most of their style preferences by using strategies related to their styles. However, learners must also extend themselves beyond their "stylistic comfort zone" to use learning strategies that might not initially feel right. The paper is organized in the following way: first, some research studies relevant to the issue are considered. Secondly, the video document in the classroom: advantages. Thirdly, suggested exploitation activities and techniques. Fourthly, a video self-made document is analyzed and briefly explores its implications for project work. Viewing guides and references.

1. Research Studies

Some of the most compelling evidence for the positive impact that video use has on second language learning comes from evaluations of educational programmes with video for general interest students, businessmen, engineers, economists... In general it has been found that students who are initially educated exploiting video material with other aids have more chances for learning a second language than those who have no such instruction.

Different reasons why this might be so have been posited- some linguistic, other more social and attitudinal, as well as learning styles... Video is found to develop

> **In general it has been found that students who are initially educated exploiting video material with other aids have more chance for learning a second language than those who have no such instruction.**

different skills at different times, but it is most helpful in developing aural/oral skill, particularly listening skills. Video is also used to heighten awareness of non-verbal signals and appropriate behaviour. It is also helpful for stimulating the ability to interpret the interaction of receptive and productive skills within a total context. (Macknight, 1983)

In addition to the teacher's resources, video offers complete communicative situations with verbal and non-verbal elements. Video presentations offer interesting and motivating aid to language learners, since material is frequently seen as relevant by the learner. Krashen's input argument says focus needs to be on meaning rather than on form since the learner needs situational context clues to assist in comprehension.

A review of research results emanating from evaluations of immersion programmes in Canada suggests that the use of instructional strategies, academic tasks and visual aids such as video encourage extensive interaction between learners and between learners and the teacher and all this is likely to be especially beneficial for second language learning. Video in integrated language programmes promotes activity oriented discourse based on meaning rather than form, and it is widely used as a vehicle for discussing academic matters.

The combination of sound and vision can bring an air of reality into the classroom. The wealth of another culture can show paralinguistic aspects of communication... (Lonergan, 1983).

Viewers watch for relaxation and entertainment, but in a language learning context there is a need for interaction before, while and after viewing (Barrio, 1992).

2. Video documents in the classroom.

The classroom is not a natural environment where a language is communicated because communication is an exchange of knowledge, information, feelings, opinions and ideas between people in real life. Language is a tool for communication. One of our aims is to provide our students with situations which go on outside the classroom, and the best way to do this is by introducing activities which are similar to or reflect daily life.

> **One of our aims is to provide our students with situations which go on outside the classroom, and the best way to do that is by introducing activities which are similar to or reflect daily life.**

For an activity to be communicative it needs to be meaningful and real for the student. The content must be relevant to the students' interests according to their individual difference. There should be some element of unknown that learners have to find out about, an information gap. There must also be a task dependency; the information has to be used in order to do something with it.

Teachers must do everything they can to heighten L2 learning motivation by ensuring that the material and the tasks are communicative, non threatening, exciting, relevant, appropriately

challenging, capable of stimulating successful performance, and presented according to students' favoured learning styles whenever possible. Video documents favour the immersion in the socio-cultural context, places and situations in which communication is achieved.

Teachers must provide varied, multi-sensory lessons that appeal to many different learning styles. Video has to be active in the sense that students should always do something with it before, while or after viewing. It has to be determined beforehand what its objective will be and what activities students will do with it.

3. Suggested exploitation activities and techniques.

Plenty of video activities and techniques have been experimented so far but teachers need to be able top plan and deliver a program and assess that program's impact on the individual students in their classes. Teachers are usually faced with learners in groups, not individually, so what is required is a total program within which different students will be learning different things at the same time. Though it might seem as if "planning", "delivering" and "assessing" are three distinct, sequential activities, in fact they are interrelated in a complex way (Genesee and Hamayan, 1993). Recognizing, therefore, the individual nature of the learning going on within the group as well as the overlapping nature of the three activities, we can summarize as follows:

. discuss with learners possible learning goals and how those goals might be reached.

. articulate and record the agreed-upon goals and the means to be used to reach them.

. collaborate with learners and colleagues to design and implement a program which will:

.. build on students' previous experiences and preferred learning strategies.

.. extend those experiences, especially in areas related to academic achievement and social integration, and broaden their repertoire of learning strategies.

.. use a variety of techniques and resources to promote the comprehension of unfamiliar concepts and/or new language forms and their use.

.. provide opportunities for many different kinds of interaction, for example, between children and materials, child and adult, child and child, child and children, fluent English speaker and ESL learner.

.. include sequences of tasks dependent on each other which embed concepts and language in authentic and increasingly meaningful contexts.

.. adjust input and compensate for any weakness.

.. be an excellent role model demonrating how to learn, solve problems, take risks, be creative, use language well and interact positively with others.

.. support students in their learning, monitor their progress towards the agreed upon goals.

The activities and techniques that may be suggested are those which combine conceptual, linguistic and social skills depending on the students we have in a specific context. It is worth pointing out that video use must be *active* and our mind is more active when we view for a purpose or when we will be asked to carry out certain tasks as a result of viewing. We can view for pleasure or general interest, to obtain general impression or information, to obtain specific information...The tasks are in function of the communicative objectives.

4. Activities.
a) Study of the stereotypes which appear in the scene.
b) Critical work on image and verbal-non/verbal behaviour.
c) Film and audiovisual analysis.
d) Description of characters and objects of the sequence.
e) Contextualization and typology of characters.
f) To establish a list of shots, title and length of the story.
g) Description of document splitting image and sound.
h) Retell what has been said and heard with different purposes.
i) Roleplay communicative situations.
j) Reorder sentences to tell the story.
k) Description and comparison of cultures.
l) Take down images, gestures, details and relate them to their meanings.
m) Take down the visual and sound elements which function as cultural symbols.
n) Jigsaw activities. Dividing the class into groups and carrying out various permutations and combinations. The groups then come together and have to reach a consensus of opinion about the facts.

o) Discussion of the topic looking at the socio-cultural aspects.
p) True or false sentences about the video sequence.
q) Multiple choice. Three alternatives not to distract the students from the screen.
r) Language and behaviour study and use.
s) Witness activity. Small groups reconstruct in note forms what they saw. Discussion and interpersonal language.
t) A gapped dictation using the pause button.
u) Stimulus for role play.
v) Using video as a stimulus for writing, oral discussions and personalized talk.
w) Watching video for action or character to mime later, and as a basis for extension.

5. Techniques.
In order to carry out these activities appropriate techniques should be used bearing in mind that the video should be motivating for the student, the tasks should be graded and should create an information gap as well as task dependency.

5.1. Silent viewing.
It can be used as an active viewing task and as a stimulus to conversation. It allows speculation about a situation: What are they saying? What do they see? Two minutes is enough.

5.2. Prediction.
Students have to predict what is said next, write a suitable ending, guess titles and explain reasons for their choices; a comparison with the real scene can be made after seeing it again.

5.3. Description.
Identifying things or people by their description and following an oral or written description of it.

They have to describe from the voice a number of descriptive words are taught. Students' judgement is based on the sound. Students try to reconstruct the story that led up to it.

5.4. Reading people's minds.
The focus is on thoughts. Students must watch and say the words they think are in the speaker's mind.

5.5. Understanding their feelings.
The focus is on emotions of the characters. Students have to say how the speaker is feeling, giving reasons for that. Feelings can be identified by the speakers body language.

5.6. Freeze frame.
This technique is useful for concrete language study, observation of individual images and show where people are and what they said, as well as what is going to happen. This picture is very similar to a wallchart. The what, where, how, when, why... can be asked and answered.

5.7. Roleplay.
Students act out what they have watched giving a chance to improvise and create new language by changing the place, sex... it is perfect pair/group work. The characters have life outside the sequence and the communication game is achieved.

5.8. Listening only.
Students have to use their imagination to describe people's personality and appearance from the sound. They have to identify what they are describing.

5.9. Split viewing.
Some students watch the screen and some listen in separate rooms. Watchers and listeners provide practice in speaking,

observation and accurate reporting a reconstruction of the story may be done in pairs afterward or watchers tell the story to the listeners or the reverse and then to the teacher... They all watch the complete video sequence with sound and vision.

5.10. Cultural issues.
Similarities and differences have to be found between the learner's culture and the one being learned. After discussing the cultural aspects research on the topic ca lead to project work.

6. Video Documents.
a) *Authentic ones* are those which have been made for native people (films, news,ads...) They are meaningful for them because they correspond to a real situation where the speaker or listener may be involved in. They present real situations of communication: register, gestures, behaviour, socio-cultural elements correspond to the real world and daily life problems are presented. these kind of videos can lead to authentic classroom activities in order to understand the global message. It involves hard preparation work on the part of the teacher and not everything is suitable for a second language class.

b) *Non-authentic ones* are those which have been made, planned and produces for language learning. They usually have a guide with exploitation activities and this facilitates the teacher his/her preparation work. They sometimes present artificial communication situations, due to its language content target. Image and verbal content are redundant. The discourse markers do not sometimes correspond to the socio-cultural context.

c) *Self-made ones* are those involving the language learners in a wide variety of activities and they are the end result of a project. They need to be planned: topic, objectives, contents, details (audience, length, resources), production (outline, cript, characters, camera operators, sound level, controllers, and soon, schedule, recording, editing...), organization, activities, and evaluation.

7. Project Work.
After viewing a documentary on British life and culture, one of the important topics students were interested in researching was to identify and compare housing in Alcorcón (Madrid) and The British Isles . So we decided to do research on the housing in Alcorcón, record it and then compare it with what they had seen.

7.1. The housing in Alcorcón.
Title: Identification of housing aspects in Alcorcón through recent history and further comparison with housing in the British Isles.

Objectives:
. To get to know the students' own town.
. To motivate them to work in groups.
. To obtain complementary data about the place where they live.
. To integrate the physical surroundings within the general context of housing and way of life in Alcorcón.

Learning experiences:
. Oral discussion and summary of the main points.
. Prepare an action plan to research, questionnaire, interview, roleplay.
. In groups of 4 students examine the classified ads, maps, visual information and other video material on Alcorcón.

. Students gather a list of factors affecting housing such as cost, location, population...

. Interview some 75 year-old persons who were born and have always lived in Alcorcón. Get information about the changes over time.

. Interview someone who emigrated here in the 50s/60s.

. Interview middle aged-persons and teenagers asking questions on housing in Alcorcón, way of life, opinions for change, reasons, questions on what should be done.

. Draw a map of Alcorcón showing the different zones.

. Draw a plan of your own house giving information about particulars such as: area, year of construction, materials, price, current value...

. Find out information about Alcorcón in the library, Town Hall...

. Prepare a script, a shooting plan, record and edit the information gathered through this process.

. Prepare a viewing guide and video correspondence to help intercultural communications.

. Record your group when interviewing to be able to have feedback on everyone's performance.

. Play the documentary for correcting errors.

8. Viewing Guides.

8.1. Documentary.

8.1.1. Before viewing:
What do you know about Housing? Make a list of related fields. Explain to your partner when and how you learnt about it. Suggest a title for this particular document. In groups of 4 locate on a map of Spain the region of Madrid and geographically the city of Alcorcón. Tell your partner where you live and if you like or do not like living here. Give reasons for your answer.

8.1.2. While viewing:
Number the areas and zones starting by numbers. Pay attention to what has been said.

8.1.3. Post viewing:
With your partner discuss the programme. Give your personal opinion about the document and write to an English penfriend telling him/her what you've learnt. Invite him/her to come.

Does your partner agree with you?
In pairs comment the following questions orally:

1. The word Alcorcón comes from Al-gor, cotton, alcira.
2. What the population was in Alcorcón in the XVIII.
3. When the biggest population growth was.
4. Alcorcón depends administratively on...
5. Which label can be given to Alcorcón.
6. Which is the oldest part of the city.
7. The economic and social level is...
8. The typical housing in Alcorcón is: semi-detached house, apartments, chalet.
9. The population in Alcorcón is mainly young, old or middle-age.

10. Where the industrial centres in Alcorcón are located.
11. The type of buildings in Alcorcón, can they be considered as a model? Why/Why not.
12. Give us your opinion about this documentary, and state wjhat you would change or add in order to improve what you've just seen.
13. Compare housing in Alcorcón with housing in England.

8.2. Adverts.

8.2.1. Before viewing:
Discuss with your partner what an advert is and why ads are so widely used today.

8.2.2. After viewing:
. Name of the product
. Type of music
. Type of product
. The story
. Relationship of product to advert
. What do you remember about ad
. What did you like about ad

8.2.3. Follow-up:
a) Choose a product and prepare an ad
b) Choose a name and a slogan
c) Write the script
d) Record the ad

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'EVERY TIME I OPEN MY MOUTH I PUT MY FOOT IN IT.' SOCIO-CULTURAL COMPETENCE AS A LEARNING OBJECTIVE.

By
Simon Greenall

At the end of the summer in 1991, the travel editor of the London *Independent* newspaper invited readers to write in with the responses to the following questions:

What do you miss when you're away from your country?

What do you look forward to when you return?

Here are some of the readers' replies:

"leafy parks with grass", "a nice cup of tea", "BBC radio cricket commentary", "steamy syrup pudding", "driving on the left", "manageably sized insects", "sarcasm", "instant coffee", "a hot summer's day", "the refreshing cool rain"

This talk is about developing an understanding of other cultures and an awareness of one's own. I hope that the replies above have contributed in some way to your understanding of what it's like to be British!. More importantly, you may like it to try asking your learners what they miss when they're away from their country and what they look forward to when they return. Even within a monocultural group, the different replies are likely to provoke interest and possibly even surprise, and contribute to making more sensitive to cultural differences amongst people from a similar background.

Over the last eighteen months I have done a number of workshops on socio-cultural competence in about ten different countries, in which I have examined the nature and extent of the issue and discussed its relevance to language teaching. The contributions of the participants have been particularly interesting. Here are a few examples:

-It has been estimated that the French spend up to thirty minutes a day shaking hands.

-A participant in Germany remarked that it would be common for people to arrive for dinner invitation up to fifteen minutes *before* the time suggested by the host.

-An Argentinian said that people in his country like to hold on to the person they are speaking to.

> **Communication takes place beyond the level of the verbal message, and despite fluent and accurate use of language, there is the risk of communicative breakdown in the area of socio-cultural competence.**

-A South African was surprised that people on their way to work in London did not return his morning greeting as he walked down the road.

-Don't be surprised if an English person arrives with a gift of chrysanthemus for the hosts at a dinner party. In England, these flowers do not have the connotation with death which is common in other countries.

The significance of socio-cultural training goes beyond the accumulation of anecdotes about life and customs in foreign countries. At the heart of the matter is the possibility that errors of socio-cultural competence may be less tolerated than grammatical mistakes or lexical insufficiency. Communication takes place beyond the level of the verbal message, and despite fluent and accurate use of language, there is the risk of communicative breakdown in the area of socio-cultural competence. Of course, people who have experience of operating in different cultural contexts know that mistakes are often forgiven, but they would also hope to avoid causing offence in the first place. So it is important to help our learners reduce the risk of causing offence, or indeed, perceiving offence where none was intended.

The teaching objectives might be defined as follows:

-To train learners to adopt appropriate behaviour if a target culture can be defined (not always evident in general English classes.)

-To train them not to assume that behaviour in their own culture is transferable to similar situations in other cultures.

-To prepare them to use English in a variety of cutural contexts, especially where English is being used as a *lingua franca* between two non-native speakers.

The revised Threshold Level (1990)[1] gives us a useful overview of the extent of socio-cultural competence. Its first category is that of universal experience which concerns matters such as everyday life, meal times, types of food, opening hours, living conditions, relationships, degrees of formality, and major values and attitudes about, for example, politics and religion. My personal experience of this category during my visit to this conference would cover the dilemma of not knowing where to get a tram ticket, of whether I can have a certain combination of dishes at lunch, or of when and whom I have to pay for my coffee in a bar.

The second category in the revised Threshold Level is that of **social conventions and rituals** which covers aspects which may be expressed to a lesser or greater extent by language. Examples of non-linguistic social-conventions would be that of personal space and body distance between speakers in different cultures, eye contact, gestures, appearance and touching. Examples of more linguistic social conventions

would be the tone of voice, use of reciprocal speech, the use of politeness conventions, the use of silence and the overall conversation structure. The category covers matters such as punctuality, greeting rituals and visiting rituals, such as knowing what to take as a gift and when to leave.

The aim here is not necessarily to give the learners a mass of culture-specific information to be used wherever necessary, because it is impossible to identify all the target situations in which the learner would use his or her newly acquired language competence. We are more concerned with the coverage of areas of potential differences and of potential embarassment or offence.

The two categories are clearly quite distinct not only in their coverage but also in the potential risk of offence. There is obviously less risk of causing offence in, for example, not being able to buy a tram ticket than there is in standing too close to someone or arriving late. It seems that the category of universal experiences can also be defined as concerned with **macro-cultural differences**, and that of social conventions and rituals can be defined as concerned with **micro-cultural differences**. Customs, behaviour and attitudes, such as opening hours, meal times, degree of formality, etc are all generally shared by people belonging to the same macro-cultural background, and, without falling into the trap of prejudical stereotyping, we can usefully talk about the English, the Milanese, or the North Americans. Micro-cultural differences, however, are concerned with behavioural and attitudinal variations between people of the same

macro-cultural background, between friends, members of the same family, or learners in a language class.

This distinction is particularly useful if one is teaching , like most teachers, in a mono-cultural class where the opportunities for cross-cultural comparison are limited. Even in these circumstances, there will be differences, and learners can still be made aware of, and sensitive to, issues of socio-cultural competence within their macro-cultural background.

During the seminars, the participants came up with a number of areas in which there was a risk of a critical incident. The first area was that of **trap words and phrases**, in which there is a mismatch between their purely linguistic value and their socio-cultural significance. Examples of these would be:

-How are you?

This is not an invitation to supply a detailed medical history but a polite formula designed to get a conversation started.

-Of course

This may be used by the speaker as a strong affirmative response, or a willingness to help, but may be perceived by the hearer as an expression of surprise at the stupidity of the preceding question or statement.

-We must have a drink

To people of certain language groups, this looks like an order rather than an invitation.

Another category was that of **absences**. This might be the absence of a distinction such as **tullei/voi** which exists in the

learners' mother tongue, but not in English. It could also be a situation where someone expects a response which is not forthcoming. Examples of these would be:

-Buon appetito

In English there is no satisfactory equivalent to this extremely common phrase. Enjoy your meal is possible only between diners in a restaurant, and is not something you would wish the host of a dinner party.

-Please, thank you, sorry

Despite direct linguistic equivalents, these politeness formulae may not be used with the same frequency or on the same occasions in different cultures.

-You're welcome

This is a common expression in American English but not used very often in British English. Don't mention it is another possibility, but the fact remains that it lacks the inevitability common in other languages

-Sir, madam.

Once again, these are two very common words, but in British English they are not used as often as in American English or other languages. For example, a waiter may use them when addressing you, but you would not use them to address him.

-Have a nice day!

This American English expression was quoted by an Englishman as an example of the fundamental insincerity of the Americans, rather than as an indication of their goodwill. Apparently the English want to

retain their right to have a perfectly miserable day if they so wish! A story goes that an Englishman was so tired of being told to have a nice day on a trip to Disneyland that on one occasion he replied, "No, thank you, I've made other arrangements."

-No

Even this simple word has socio-cultural implications. If you invited someone to the cinema, you would expect any refusal to be accompanied by an explanation. This is why coursebooks tend to teach *No, I'm washing my hair* as the formula for turning invitations down!

A final category that participants suggested was that of pedagogical infringements in which the methodological enthusiasm encourages the teacher to overstep the bounds of usual behaviour. On a very simple level, this could be the inappropriate use of first names in the classroom; some learners may not wish to share the teacher's or the coursebook writers' informality. It may also be activities which encroach on the learner's personal privacy, such as *turn out your pockets and explain the history of everything*

...we can help the learner to become sensitive towards the possibility of causing or perceiving offence where none was intended, to be aware of the possibility of differences in behaviour, customs, beliefs and attitudes, and to acquire the linguistic tools to ask about them.

you find there or *describe the worst day of your life* or even *tell everyone what you did at the weekend.* There is the risk that the classroom ends up with the cultural context of a mid-Atlantic cocktail party. As one teacher memorably said, "If I asked my dinner guests to do what I ask my learners to do in class, I would never get invited back."

Having established some of the danger areas, it would be useful to consider the kind of activities we can use to develop our learners' sensitivity towards socio-cultural differences. One activity is to use an existing role play but to give the learners some extra instructions:

STUDENT A: Keep smiling and touching Student B, and sit close. Try to keep the conversation going. Ask lots of questions, and repeat each answer in a different way to make sure you have understood.

STUDENT B: Answer Student A's questions, but only give the essential information. Don't look at Student A. You don't like people touching you but are too polite to say anything.

Another activity is to ask learners to re-read a passage which they have perhaps already used for reading comprehension, and to see what socio-cultural information they might find there. An example of a socio-culturally loaded news item would be the following:

Read the passage and note down anything which you find strange, amusing, or surprising about what it describes:

In a Moscow market recently a middle-aged man was doing good business selling burnt-out light bulbs for a rouble each. "Take

one of these to work, unscrew a good bulb, put this one in its place and take the good one home," he said.

What would you have to explain in order to allow a computer to understand the passage?

It would seem possible that the process of consciousness-raising about socio-cultural differences can begin on a very simple level in the language classroom, and can focus on the singularity or humour of cross-cultural comparison.

Even on the level of the word, there is scope for helping the learner to become sensitive to differences. The simplest lexical item may have strong socio-cultural connotations for the learner.

Write down words and phrases which you associate with:

- tea police church dinner home right

OR

- green red white black yellow blue

In these ways, a training in socio-cultural competence can be integrated into an existing language course.

In conclusion, the aim is to expose the learner to other cultures as much as possible, and to develop an awareness of their own culture. It will not be possible to give them extensive culture-specific information because there are too many potential situations to cover. But we can help the learner to become sensitive towards the possibility of causing or perceiving offence where none was intended, to be aware of the possibility of differences in behaviour, customs, beliefs and attitudes, and to acquire the linguistic tools to ask about them.

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[1] Jan van Ek and John Trim (1990) *The New Threshold Level,* Council of Europe.

students were 12-14 years old and they were held spellbound by my lessons.

An antidote

I would like now to share my insights with the reader. I will cast aside my bushel and let my wisdom shine forth. I will take the reader through ten simple steps, which represent the quintessence of BTI. As my technique may be more effective than I realise, with the reader as a result drifting off 'into the arms of the god of sleep' (Morpheus, 1500 BC) I recommend the following simple strategy, should the reader desire to remain awake till the end of this article : as you feel yourself nodding off, STAND UP whenever you come across the word BORE or its derivatives (Boring, boredom etc). Now without further ado, I will begin the first of my ten lessons...

but first...

The prologue

Do people at parties drift away from you as you are talking ?
Do people look abstactedly into the distance as you begin to talk about one of your pet subjects ? Do your interlocutors' eyes glaze over blankly as you look at them earnestly, explaining some fine point of Chomskyan linguistics ? Does the punchline of what you think is a very funny joke you're telling fall flat as a pancake ? Are you invited to parties far less frequently than you would like to be ? Do you wish you were an exciting, scintillating, magnetic teacher whom students worship and give Christmas presents to ? If like me, you answered 'yes' to all these questions, then the following article is for you. If you are looking for even more ways to be a boring language teacher, then read on....

The Ten Steps

Here are 10 ways to be boring in the foreign language classroom, all for you.

Lesson 1 Let students do nothing.
Yes, that's right. Do all the work yourself. Take the register yourself. Explain what you did the previous lesson yourself, and what you are going to do in this lesson yourself. Read out the text from the coursebook for your students, ask and answer

the questions yourself, write the answers on the board yourself, rub the board clean yourself. Just get students to listen to your lovely voice, droning on, showing them how clever you are. Afterall, it is not for nothing you went to university or got your Cambridge Proficiency. Let them see how much YOU know.

Lesson 2 Teach the book
Yes. Start from page one and go straight through to the last page of the textbook, lesson after lesson. Do not by any means introduce any extraneous material into the lesson. Remember : the textbook is your Bible; it is like Holy Scripture, not to be tampered with or questioned. After all, what kind of a nutcase would write His or Her own Bible ? You must look up to Robert O'Neill and Michael Swan as saints of the holy church of TEFL, who are omniscient; they know everything, you know nothing (Socrates) and your students know nothing (Bob Dylan).

Lesson 3 Be right all the time.
Armed with the textbook, you can be right all the time. You have all the answers, and you correct all mistakes (yourself, remember); you must let no-one else infringe on your right to be right. Remember the aim of all good teaching is to demonstrate to the learner what he or she does NOT know, to confront them with deserts of ignorance, to inspire in them a sense of awe as they contemplate their own ignorance. This will produce in them a thirst for knowledge, which only you can satisfy (with the help of a good teacher's book, which gives you all the correct answers, so you don't have to think too hard). Be *a TEFL fundamentalist and you will never go wrong. A last word : when a student makes a mistake or a slip jump on them (the mistakes, not the students).*

Lesson 4 Assume they know nothing
Explain everything in full, laborious detail. Do not, by any means, assume the students have done any English grammar before, and do not draw on their experience of life, the world or other school subjects. They are tabula rasa (Locke); you are a full vessel, they are empty vessels (which is why you may find them a bit noisy at times; the emptier your students are the more noise they will tend to make, so have stern disciplinary measures in reserve: *empty vessels make most noise* (old English proverb).). Do not let yourself be deceived into indulging in permissive modern methods such as eliciting (in some TEFL classrooms, this is both illegal and immoral). When beginning a new

listening or reading text, go straight into it. Do not waste time asking students what they might know about the subject they are going to read or listen to : get on with it.

Lesson 5   Sit still

Make yourself confortable at your desk at the front of the class and   stay put. (This is called 'ensconcing yourself' and is quite easy to learn) Do not stand up if you can possibly avoid it, do not fidget. Your place is in your chair, fixed firmly in one place, not wandering aimlessly round the classroom, standing in this corner and that. Students should know where to find you when they want to speak to you (or when they want to cheat in a test); you shouldn't be popping up unpredictably in odd places in the classroom (some very exciting = bad teachers have been known to stand at the back of the roon or even, in extreme cases on the desk itself. Such behaviour reminds one of the worst excesses of the French revolution (Oscar Wilde).

Lesson 6 Be predictable

It cmerges naturally from what has been said above that you should wherever possible and in all things try and be predictable. You should have a fixed routine for doing everything so students know exactly what is coming. Your lesson should have a middle and end, in that order, not as in some new-fangled methods, beginning with the end and going backwards. Always begin with Presentation, always follow this with Practice and always finish with Production; in this way you will always be boring: stick to PPP and you will never come unstuck, as Eckersley said.

Lesson 7 Speak in a monotone

You should not vary the pitch in your voice if you can possibly help it. You should try and drone on in the most tedious monotone your vocal cords are capable of producing. Say everything in the same dull way: do not distinguish between explanations and questions; instructions and asides; the beginning of something you are saying and the end; the serious bits and the funny bits; the important and the trivial. All of your utterances, whatever their function, must sound the same. God gave you one voice: you should not make yourself another (Shakespeare)

Lesson 8 Make sure students are idle

'The devil finds work for idle hands' (Old Turkish proverb)
Whatever else you do, watch your timing. Do not expect that students might finish an exercise at

different times and do not have any activities in reserve for early finishers.   Early finishers are a figment of teacher trainers' vivid imagination (they, too, have to make a living). All classes are of the same level and all students work at the same pace, in the same way.

If by any chance some learners finish a task early (unlikely though this is) do not burden them with extra exercises and activities. Give them a chance to relax and see what's going on outside the window or in the room next door. Do not be a tyrant: students need to be left alone for a few minutes in every lesson when they can chat to their neighbour in their own language.   Why should students have to speak in a foreign lamguage all the time ? Remember they have a language of their own. So: hand off those early finishers!

Lesson 9 Lose your students

This does not refer to the annual trip to Britain to see the sights with your English classes. (The *boring* teacher should never agree to trips, long or short: the students' private life is their own; they should not be expected to squander it in the company of their *boring* English teacher). No: 'losing ' your students means making sure students do not know what it is you're talking about. In no circumstances should you stop to check that the students are 'with you'; if they have not understood that is their fault. Do not speak slowly to ensure all students are following: 'if they can't stand the heat, they should get out of the kitchen' (George Bush).

Lesson 10 Keep talking

Related to the previous point is the very important principle of keeping the flow of teacher talk going non-stop. You must keep up the flow of oral utterance; after all, if you are not fluent in the language who is ? And how on earth are students to become fluent if they do not have a good model to go by ? Remember : 'imitation is the mother of invention, parrots learn best' (Pavlov). Don't let your students get a word in edgeways; this is to open the floodgates of anarchy : 'after that the deluge' (Louis XIV); give them a word and they take a phrase; give them a phrase and they take a sentence; let them say a sentence and they will give you a whole speech, leaving you at a complete loss for words.

Conclusion

A lot of nonsense has been written in recent years by armchair TEFLERS about the need to motivate students and involve them in the process of learning. Students, they say, are the centre of the

language learning process and their autonomy is our ultimate objective. These are the fantasies of frustrated revolutionaries, Maoists manques, I am afraid to say, having been one of their brethren, before I sat at my guru's feet. Moreover/Furthermore/What's more/ such talk is the waffle of people who haven't been in the classroom for years. And they have the cheek to tell us what to do. It ignores completely the Spanish Reality of language teaching. It is time we stood up for tradition and what we know works in the classroom.

(Author's note: the next paragraph is designated a 'purple passage and should be read aloud - twice by the reader) The teacher is the centre of a Copernican classroom and the students like so many planets orbit round the teacher in their eternal chaste beauty. When the students know their place and move in harmony around the teacher's authority and wisdom you will hear a divine music emanating from this dance of the classroom galaxy. Only then will you know that you are getting it right. Students are so many strings on the teacher's bow; untune those strings and hark what discord follows! (Ulysses, Troilus and Cressida, Act 1, sc.ii)

Epilogue
If you follow the few words of advice given in this article you can ensure the maximum level of active boredom in your classroom. You will soon turn your students against you and the school and against learning of every kind. You may even be in a position to advise other teachers on how to bore their students. You could also set up *Boredom Support Groups* (BSGs) where you can get together with other boring teachers and share *boring* experiences.

Envoi
The author of this article would welcome letters from readers relating their most successful attempts to bore their students. Write to me care of APAC.. I look forward to hearing from you. Yawn.

APAC-ELT Convention 1993.

References
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Acknowledgement
Some of the ideas in this article were inspired by discussions I had with my most unboring colleague, Jane Revell.

POP LINE ANSWERS: FUNNY INTERVIEWS FOR LAZY/UNMOTIVATED STUDENTS

By
J.L. Bartolomé
I.B. Montsacopa, Olot

Write an imaginary dialogue with your favourite movie star", "Just imagine you are talking to the greatest person in the world you would like to meet", "You are a reporter working for HELLO magazine. You want to make a lot of money. Write an interview which is going to make you very rich"... These are some samples of traditional writing tasks which are intended to develop a number of language skills as well as procedures: interrogative structures, searching for information, dictionary work, etc.

At whatever level (beginner, elementary, intermediate) this activity is assigned, the performances are not bad at all. As a whole, the students find it highly motivating and some of them do their job painstakingly (pretty presentation including computer drawings + careful research + a touch of vocational journalese). Other students shows their unwillingness to do their homework right from the start: "Ha de ser gaire llarga l'entrevista?", "Les respostes han de ser reals, me les puc inventar?", "No podria ser l'entrevista amb un esportista?. No tinc cap artista preferit." On the delivery day the latter usually try to excuse themselves on these alibis: "No sabia que havia de ser a màquina o amb ordinador", "Puc enganxar la foto un altre dia?", "Havien de ser quinze preguntes?", "Només he escrit les preguntes perquè no he trobat informació per respondre-les", "No tinc imaginació"...

Over the last school years I have found a very simple activity which is both **amusing** for all of the students and **remedial** for those weaker or just lazy students whose imagination needs to be fired. (1) The trick consists of writing familiar song lines, song titles or film titles on a sheet (this can be done through cooperative work) which must be the answers to start off the interviews. Then the students (either individually or in pairs) try to think of a suitable interviewee and suitable questions.

This is the script of three successful classroom activities.

A) In turns the students write a line of a song they know by heart on a piece of paper. The teacher collects these lines. On a further stage they make suggestions about the famous people to be interviewed: JACK NICHOLSON, KIM BASINGER, BILL CLINTON, KEVIN COSTNER, DAVID HOCKNEY... Each student picks an interviewee and the teacher hands out the list of lines that are to be matched to the questions.

Jack Nicholson

Q. People say your sentimental life is a disaster, that you are unfaithful to your third wife. Why all these changes?
A. "Well, everybody's got a hungry heart"

Q. What would be the last words to your wife before dying?
A. "It's the best time of my life"

Kim Basinger

Q. Why are you taking drugs?
A. "Everything I do, I do it for you"

Q. What do you see when you take drugs?
A. "Men on the moon"

Bill Clinton

Q. You are the new president of the USA. How do you feel after winning the elections?
A. "It's the best time of my life"

Q. How did you obtain the victory?
A. "Knock, knock, knocking on the heaven's door"

Q. Your daughter Chelsea is ugly
A. "I don't regret anything I've done"

Q. What would you say to Americans about the problems now?
A. "Don't worry about the things, because every little thing is going to be all right"

Q. What kind of advice do you give to Spain right now?
A. "Dream about the sun, the queen of rain"

Q. Can you stop the war in Yugoslavia?
A. "I'm the lizard king. I can do anything"

Kevin Costner

Q. If a kidnapper wanted to abduct Whitney Houston. What would you say as her bodyguard?
A. "Life is very short, and there's no time for fussing and fighting, my friend"

David Hockney

Q. What is the inspiration to an artist?
A. "The sound of silence"

Q. What do you say to Miss Art?
A. "I will always love you"

Q. What would you say to a young artist?
A. "Listen to your heart"

B) Same procedure as in A. The writing now is a dialogue with a high school teacher. The source of the line answers are film titles.

Q. What do you have for breakfast?
A. "Fried green tomatoes"

Q. What do your pupils call you?
A. "Hook"

Q. What is an exam?
A. "The crying game"

Q. What do you need when you are in the classroom?
A. "The bodyguard"

Q. How do you feel when you're teaching?
A. "Forever young"

Q. Where and how do you mark homework?
A. "Home alone"

Q. What do you hate about your job?
A: "Look who's talking"

Q. What do you think about school parties?
A. "Dances with wolves"

Q. What are summer holidays?
A. "The sheltering sky"

Q. If you were not a teacher, who would you like to be?
A. "Robin Hood, prince of the thieves"

C) Same procedure as in A and B. The interview is with pop star Paul Mc Cartney. The answers come from some of the Beatles' hits.

1. Hi, Paul. How are you?
   "I feel fine"

2. Where's your wife, Linda, right now?
   "Fixing a hole"

3. You are a very successful pop star. How does Linda feel about it?
   She says, "Baby, you're a rich man"

4. Where do you keep your stinking money?
   "In Penny Lane"

5. We know you work very hard. How long do you work?
   "Eight days a week"

6. What were your manager's last words when the Beatles broke up?
   "Get back"

7. Are you still angry with Yoko Ono?
   "We can work it out"

8. And your relationship with Ringo and George?
   "Getting better"

9. You look very young. How do you keep fit?
   "Do you want to know a secret?"

10. Do you jog...?
    "Drive my car"

11. You are a vegetarian. What's your favourite food?
    "Glass onion" and "Honey pie"

12. You live in a big cottage. Are you a farmer?
    Yes, I wanna grow "Strawberry fields forever"

13. You are a very conservative father. What do you say to your kids when they go out with their friends?

"Your mother should know"

14. And what does she say if they get home late?
"Let it be"

15. What would you like to say to your fans?
"Don't let me down"

16. When will you stop singing and writing songs?
"When I'm sixty-four"

17. Thanks very much for the interview.
"Hello, goodbye"

Hot interviews are also welcomed.

Q. Paul, how often do you make love?
A. "Eight days a week"

Q. Where do you make it?
A. "Penny Lane"

Q. When will you stop?
A. "When I'm sixty four"

Q. Who was your first lover?
A. "Your mother should know"

There can be lots of variations to this **line-answer** writing task. It is fairly easy if the students start with the answers, ignoring the ones that do not stir their interest. The students are more likely to ask grammar questions ("Com es diu...?", "Està bé aquesta pregunta?". For the teacher this is a timesaving exercise and for the whole of the class it is good fun.

References
1. I borrowed the "song line" idea from Tim Murphey's **Music & Song** (O.U.P. 1992), pp. 75-77.

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●Always include a printed copy of it.

●**PCs**   Recommended wordprocessing formats: <u>AMIPRO, WordPerfect</u> or <u>ASCII for PC compatibles</u>.

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Send your masterpieces, letters to the editors, ideas or modest suggestions to: **APAC** *of NEWS*. Gran Via de les Corts Catalanes, 606, 4t, 2n E. 08007-Barcelona.

DID YOU KNOW THAT...?

By María Toth.

Remembrance Sunday (Sunday after 11 November)

"The eleventh hour of the eleventh day of the eleventh month", this announcement marked the end of the First World War in 1918 and it is now celebrated as Remembrance Sunday. It initially commemorated all those who had died in the war but, nowadays, the artificial poppies sold by charities are worn by many people in remembrance of all those who have died in subsequent wars or military action. The reason why artificial poppies are used is that they are said to recall the flowers that grew in the trenches and around the soldiers' graves.

Christmas

This is probably the most widely celebrated festival throughout Great Britain. It is based on Christ's Nativity, although it is not clear from the Bible whether this actually occurred during the winter and the celebration only started to take place during December in the 4th century.

Christmas decorations of all shapes and sizes appear long before 25 December along with the Christmas tree. This quite recent tradition was introduced by Prince Albert in 1840 when he had the first Christmas tree taken to Britain from Germany. Christmas cards are also sent by their millions and this again only began in the 1840's too, when Christmas cards were first sold.

On Christmas Eve (24 December) some churches are crowded out with people at Midnight Mass during which popular Christmas Carols are sung. These songs were not originally connected with Christ's birth or religion, but many that are sung today were written especially for Christmas during the Victorian times.

The idea of Father Christmas or Santa Claus has been dated back to as early as the 15th century. But his Christmas Eve visits to fill stockings, coming down a chimney were imported from the USA during the last century along with the tradition of eating turkey for Christmas lunch.

On Christmas Day (25 December) presents are given and most families sit down to a traditional lunch of roast turkey, roast potatoes, vegetables, etc. Popular too is Christmas pudding, containing lucky charms or coins. It is made of dried fruit and is very rich. Mince pies are also traditional over Christmas. These were originally eaten before the meal and were made of minced meat with fruit, giving the name of the thick filling nowadays known as mincemeat, although it no longer contains meat.

Families pull Christmas crackers over the table and these are now commercially produced holding small gifts and party hats. The idea of the Christmas cracker was invented in 1846 and is supposed to resemble a crackling Christmas fire.

Boxing Day (26 December) used to be the day on which presents (small boxes) were exchanged, hence the name Boxing Day. Although it no longer plays a significant role during the Christmas celebrations, it is a Bank Holiday which is often used by many to recover from the Christmas celebrations and to meet up with relatives.

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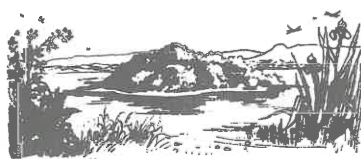
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APAC *OF NEWS* REVIEWS

Consol Freixa.

Los ingleses y el arte de viajar. Una visión de las ciudades españolas en el siglo XVIII.

Ediciones del Serbal. 1994

Per Manuel Vicente

Los ingleses y el arte de viajar. Una visión de las ciudades españolas en el siglo XVIII és un resum de la tesi amb la qual es doctorà Consol Freixa a la Universitat de Barcelona i que ara veu la llum en una acurada publicació d'Ediciones del Serbal en la seva col.lecció *Libros del buen andar*. Llicenciada en història, catedràtica d'anglès i dirigida per un geògraf -el professor Horacio Capel, el resultat de la seva investigació reflecteix clarament aquesta multidisciplinarietat.

El llibre s'estructura al voltant de dues grans parts, una que tracta del viatger i l'altra que ho fa del viatge, i es completa amb una introducció y unes conclusions finals. Una primera part, on s'analitzen les característiques socials d'aquests viatgers britànics, les seves motivacions i la seva mentalitat; i una segona part, on s'expliquen les vicissituds del viatge, la seva preparació, les llargues jornades de camí, les ciutats, el paissatge, les relacions socials, les diversions i les impressions que d'Espanya s'enporten els viatgers.

Consol Freixa ens relata amb abundants i divertides anècdotes les peripècies que els viatgers britànics patien a l'enfrontar-se amb un viatge d'aquesta magnitud per l'Espanya del XVIII: els camins, les llargues jornades, les posades i fondes, la inseguretat,... El teatre, el ball, el passeig, les tertúlies i, lògicament, els toros, eren fites importants de la seva vida social en les ciutats espanyoles que visitaven. Barcelona i Cadis van ser les ciutats que més favorablement els van impressionar pel seu dinamisme i modernitat. Les ciutats castellanes, en canvi, eren per a ells la imatge de la decadència d'un antic imperi esmicolat.

Malgrat la sensació de ruïna i endarreriment del país que es porten els viatgers britànics, Consol Freixa, llegint els llibres i memòries que van escriure després dels seus viatges, conclou que la nova visió que donen ja no respon als clixés que al llarg de segles s'havia anant formant sobre la personalitat del poble espanyol. El tradicional arquetipus de l'espanyol adust, gelós, indolent i gandul no es troba, normalment, a les seves narracions; més aviat al contrari, el poble espanyol es presentat com agradable, acollidor, diligent quan tenia treball i, fins i tot, molt sobri en la beguda. El poble quedava alliberat de tota culpa i les causes de la decadència, de la pobresa, de la ignorància, de la superstició que avans havien caigut sobre éll. Els responsables són la monarquia, l'Església i la noblesa, estaments privilegiats que mantenen el país capbussat en una societat d'Antic Règim.

Es clar, i així ho reconeix la pròpia autora, que aquests llibres de viatges no poden ser considerats com a una font gaire útil per conèixer la història espanyola del segle XVIII -la visió superficial i els propis perjudicis dels viatgers resten objectivitat històrica a les seves narracions, però si què ens serveixen per a veure com viatjaven els europeus del segle XVIII, quins eren els seus interessos i preocupacions culturals i la seva contribució a la imatge que Espanya oferia a Europa. L'obra de Freixa no tracta, doncs, de la història d'Espanya, sino fonamentalment de la mentalitat dels viatgers britànics.

Ens trobem davant d'un llibre que convida a la lectura per la seva narració força dinàmica, fruit de la multiplicitat d'exemples i descripcions, i per una excel.lent presentació que ve il.lustrada amb la reproducció d'un centenar de dibuixos fets pels propis viatgers. En conclusió, un llibre que tant pot interessar al lector especialitzat, com aquell que simplement busqui gaudir de una lectura amena i ben escrita.

Susan Halliwell

Teaching English in the Primary Classroom

Longman, 1992

Por María José Lobo

La autora analiza en este libro los principios que deben animar la enseñanza-aprendizaje del inglés en la clase de primaria, proporciona ejemplos de actividades prácticas, da ideas de cómo hacer del inglés el vehículo de comunicación en el aula y

propone actividades para integrar el inglés en otras asignaturas.

El libro está dividido en dos partes. Cada parte contiene tres capítulos y una sección de actividades prácticas. Capítulo a capítulo el lector se va adentrando más profundamente en un mundo que resulta muy familiar: los niños y la clase de inglés.

Ya en el primer capítulo se tiene la sensación, no de estar leyendo, sino de estar "revisando" todo aquello que verdaderamente sucede en nuestra clase de inglés de primaria. De forma sencilla, la autora describe las características del niño que empieza a aprender una lengua extranjera: desde la capacidad del niño para captar el significado hasta el juego como gran motor de la vida infantil entre muchas otras.

Las implicaciones metodológicas que se derivan de las características infantiles que se describen en el primer capítulo, son objeto de análisis en los dos capítulos siguientes. En estos capítulos, la reflexión va acompañada a menudo de ejemplos prácticos que clarifican la lectura y la hacen amena.

Las actividades prácticas que siguen son un bonito colofón a esta primera parte. Se debe hacer notar que se incluye la lengua que dice el maestro y las acciones a realizar en cada momento.

La segunda parte del libro, más corta que la primera, ofrece ideas y propuestas muy interesantes sobre cómo trabajar con o sin libro de texto en la clase y sobre la integración del inglés en otras asignaturas.

En definitiva, 156 páginas de fácil e interesante lectura contenidas en un libro que no debería faltar en la biblioteca de cualquier profesional implicado en la enseñanza del inglés en la etapa primaria.

También existe la versión en castellano con el título *La Enseñanza del Inglés en la Educación Primaria*, publicado por Longman en 1993.

Juan Jesús Zaro y Sagrario Salaberri.

Contando Cuentos.

Heinemann. Oxford, 1993. 62 páginas.

Por Pepita Subirà.
Contando Cuentos es un libro de la serie *Handbooks for the English Classroom* dirigido a profesores de inglés de primaria y secundaria que deseen utilizar la narración como elemento central o complemento del libro de texto.

Se examina el papel de la narración en el aula y en particular en las clases de inglés, proporcionando criterios para la utilización de la narración más allá de las propuestas que ofrece el propio libro.

Contando Cuentos está dividido en tres secciones:
1. Introducción.
Se analiza la importancia que tiene el cuento en el desarrollo de la imaginación, en la adquisición de vocabulario y estrategias para la audición comprensiva, además de ser elemento de motivación en el aprendizaje de la lengua extranjera.

2. Explotación de narraciones.
En esta sección se presentan cinco cuentos de diferente tipología. Cada cuento incluye el texto y las actividades para explotarlo. Los objetivos y los pasos a seguir para llevar a cabo cada actividad están claramente explicados, proporcionando además, ejemplos en inglés de las instrucciones para presentar la actividad y preguntas para comprobar la comprensión, así como material fotocopiable para uso del alumno/a.

Las actividades están agrupadas en tres bloques: actividades para realizar antes, durante y después de escuchar la narración. Las actividades son muy variadas y pueden servir de referencia para otros tipos de textos.

3. Selección de narraciones y actividades.
Se ofrecen criterios de selección y de adaptación de cuentos adecuados a la edad, los intereses y el nivel de inglés de los alumnos/as.

Es importante resaltar la relación de actividades ordenadas por orden alfabético y con indicación de la página donde aparecen explicadas. Este índice de tipología de actividades facilita la labor del profesor/a y además pueden serle de gran ayuda en la explotación de otros cuentos.

Contando Cuentos va acompañado de una cinta con la grabación de los cuentos que aparecen en el libro.

FROM OTHER SOURCES

AVUI, dissabte 24 de setembre de 1994

La filóloga Helena Pavia és al local La Caverna, de Liverpool, on entrevista personatges relacionats amb el conjunt.

'Tarda Tardà estrena una sèrie documental que recull material inèdit sobre els Beatles

'The long and winding road' presenta la història del grup explicada per ells mateixos.

El magazine radiofónic *Tarda Tardà* estrena avui *The long and winding road*, sèrie que recull material pirata o desconegut sobre els Beatles i que inclou declaracions dels membres del grup que n'expliquen la seva història. Durant tota la temporada, *Tarda Tardà* radia setze minuts setmanals de material en versió original, al qual s'afegeixen les entrevistes que la filóloga Helena Pavia ha fet a La Caverna, el local on va començar el conjunt de Liverpool. En el

Marta Monedero
Barcelona

"Aquesta versió radiofónica de la trajectòria dels Beatles no conté material nou, però sí inèdit", explica Jordi Tardà, director i presentador del magazine radiofónic de Catalunya Ràdio *Tarda Tardà,* que cap a un quart de sis estrena *The long and winding road,* una sèrie documental que estarà en antena durant tota la temporada i que mostra versions pirates o poc conegudes de temes del Beatles, així com declaracions dels membres del grup que n'expliquen la seva història.

The long and winding road conté dotze hores de material desconegut, que inclou "peces pirates difícils de trobar" i versions oficials poc conegudes.

"Potser sí que hi haurà gent que conegui part del material, però és una part reduïda de l'audiència".

Producció nord-americana

"Aquesta és la primera versió radiofònica de la trajectòria dels Beatles explicada per ells mateixos i ha estat elaborada per la West-wood One nord-americana ", però Tarda Tardà hi afegeix els comentaris previs explicant el que es radia, ja que cada dissabte s'ofereixen uns setze minuts en versió original i, a mes, la sèrie inclou "la presència d'Helena Pavia, una filóloga que ha traduït els temes i explica quines en són les fonts d'inspiració".

THE BEATLES

Pavia és al local La Caverna, de Liverpool, on van començar els Beatles, i des d'allà entrevista gent relacionada amb el conjunt, com pot ser "el germà de Paul Mc Cartney, Mike; la primera dona de John Lennon, Cynthia; o Pete Best, que va ser el bateria del grup abans de la incorporació de Ringo Starr."
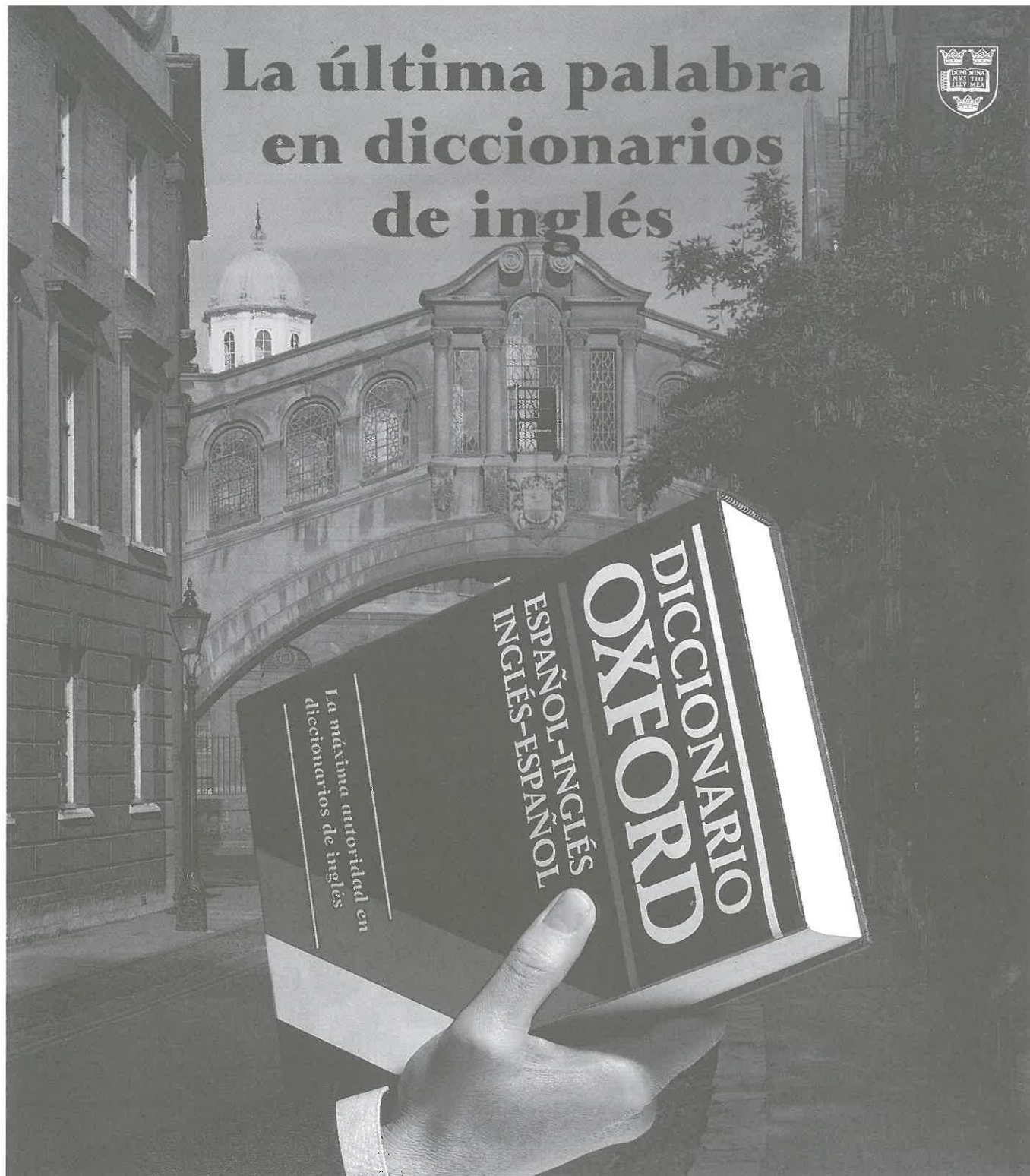
La filóloga responsable de les traduccions també està a l'aguait de les novetats que estiguin fent en l'actualitat els membres del quartet de Liverpool per incloure-les en el programa. El capítol d'avui de *The long and winding road se centra en els* temes beatleians al voltant del món de la dona, i estrena el tema inèdit *Anna"*.

L'emissió d'aquest tarda suposa l'estrena europea d'aquest documental radiofònic. "Paral.lelament, la BBC està preparant la versió televisiva protagonitzada pels mateixos Beatles. De les incidències d'aquest rodatge també se'n farà ressó el programa", afegeix el director-presentador de *Tarda Tardà.*